JAN 14 1943

SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the post Office at New York, N. Y., under the act of March, 3, 1879.
COPYRIGHT, 1943, BY VARIETY, INC. ALL RIGHTS RESERVED.

VOL. 149 No. 5 NEW YORK, WEDNESDAY, JANUARY 13, 1943 PRICE 25 CENTS

LEGIT CEMENTS U.S., BRITAIN

Petrillo Would End Disk Ban at FDR's Behest, But Holds AFM In the Right

Washington, Jan. 12.

James C. Petrillo, president of the American Federation of Musicians, today (Tuesday) told the Senate Interstate Subcommittee investigating the AFM ban on recorded music that he would lift the ban if President Roosevelt so requested.

The hearing often assumed an acrimonious air, with the questioners shouting angrily and the AFM prexy quietly and deftly insisting that his members only want more work. 'We're the only labor organization,' said Petrillo, 'making the machine that is destroying it. If the iceman had something to do with making a refrigerator I'll bet he wouldn't make it.'

Early in the hearing Petrillo read a brief prepared statement urging the committee to make a full investigation of the music industry if they were to be 'properly and fully informed on the subject.'

'Only by such an investigation can the tremendous control of the en-

(Continued on page 23)

Streamlined 'Chauve Souris' to Tie In With Current U. N. Amity

A streamlined 'Chauve Souris,' starring Emile Boreo, is in the works as a timely and somewhat topical hookup with our United Nations war offensive.

Boreo, who starred in the late Nikita Balieff's original 'Chauve Souris' (presented by the late Morris Gest), will tabloidize it, either for intimate legit theatres or the presentation houses. 'Souris' served to intro Boreo to U. S. audiences back in the early '20s after he had been a Paris music hall star.

Berle to Be 1st Ever To Be Starred in 'Follies'

Milton Berle is slated to be billed over the title, 'Ziegfeld Follies,' being produced by the Shuberts. The comic has insisted on the billing, it is reported.

It will be the first time that any name has topped the 'Follies' title, although when the numerous editions of the original 'Follies' series were done by the late Flo Ziegfeld a flock of name people appeared but none was given star billing. Understood that advertising matter already prepared had to be changed because of the Berle stance.

The 46th St., N. Y., is the latest house mentioned for the 'Follies.' Winter Garden and Broadway also being possibilities.

Pic on Rickenbacker

About set for 20th-Fox to film the life of Capt. Eddie Rickenbacker.

Negotiations have been on and the deal is virtually set.

C. B. Cochran Cavalcade

London, Jan. 12.

Charles B. Cochran's 'Cavalcade of Cochran Revues,' comprising best from his many revues of yesteryear, opens at Opera House, Manchester, on Easter for four weeks, with further provincial dates to follow.

Comes to town around middle May.

GOV'T CLIPPING ANGELS' WINGS

Curtailment of downtown angel coin for legit production is foreseen in a new Treasury Dept. ruling that only a $1,000 loss can be charged off from 'outside' ventures, such as backing Broadway plays, should these ventures prove a flop. The Government's attitude is that the downtowners are gambling with Uncle Sam's money, prefering to reinvest in some extra-curricular activities rather than give it up as surplus profits to the Internal Revenue Dept.

However, a supplementary ruling does state that if there is any profit from such outside investments, and that's reinvested anew in still some other venture (play, or otherwise), the losses against this total may be charged off.

The entire essence of it is that unless the investor can prove that investments are his major business, the losses can't be charged off. Thus, for example, a man like Howard S. Cullman, who has been very active of recent years in financing Broadway plays, might conceivably prove that his major business now is angeling plays. On the other hand, a Jock Whitney might not be able to charge off losses from artistic investments since, obviously, playbacking is but an avocational activity.

HART'S 1ST FILM STINT, WAR CAVALCADE OF U.S.

A war cavalcade of America is Moss Hart's stint for Warner Bros., under his new writer-producer-director assignment, and the only hitch now is the green light from Washington.

Hart was in D. C. this week to present his format to Governmental authorities and, if OKd, he starts pronto. It's an idea which is broadly being compared to Noel Coward's mirroring of the British spirit via 'In Which We Serve.'

AMERICAN PLAYS OK FOR GOODWILL

British Showman, Who Sees Post-War Overseas Plane Travel by Drama Companies, Points to London Click of 'Man Who Came to Dinner' As Classic Example

STUDY OF YANKS

By FIRTH SHEPHARD

London, Jan. 12.

The idea which a year ago intrigued me most, and which formed the basis of my contribution to these columns, dealt with the vast possibilities of post-war air transport between England and the United States. In the 12 months that have sped by since another idea, no less important in its far reaching consequences, has taken root.

From my own personal experience as a purveyor of entertainment to British audiences, I am convinced the theatre is destined to become more and more an effective means of cementing Anglo-American bonds. More than a year ago I started rehearsals of 'The Man Who Came to

(Continued on page 54)

Diplomat Who Looks Like a Karloff, And Is, Dodges Autografhounds

San Francisco, Jan. 12.

Sir John Pratt, famed British diplomat, in the west on a good-will talking tour of the colleges and universities, spent most of his time in Berkeley avoiding autographs and explaining to University of California students that he isn't Boris Karloff, he merely looks like him.

Reason for the resemblance is that Sir John and Karloff are brothers and it was on money provided by Sir John that Karloff first came to America to try his hand at acting. Incidentally, Sir John firmly believes that Karloff has done more to advance the family name than any of the tribe that remained Pratts and in government service.

Deserted Village's Cops Now Clubby With Cabbies

New York City midtown traffic cop is described as the loneliest person in the world, now that the ban on pleasure-car driving has become effective.

Traffic officers on Broadway north of Times Square now chin with taxi drivers to break the monotony of seldom seeing any pleasure cars on the streets.

Pix Rentals From U. S. Camp Theatres Now Nearly $9,000,000 Per Annum

Motion picture industry is currently getting close to $9,000,000 a year in film rentals from the U. S. Army camp circuit of theatres, now nearing the 1,000-theatre mark, according to estimates within the trade. Army-Navy theatres get pictures first run, normal clearance protection for civilian theatres not figuring, and pictures are sold either on a low flat rate rental or percentage based on 15c admissions (12c via books of tickets). A 'Mrs. Miniver,' 'Yankee Doodle Dandy' or 'In Which We Serve' would thus be shown to service men simultaneously with and sometimes ahead of the first New York or other key engagement.

Rentals from the now important Army-Navy theatre chain (some distribs report $900,000 and more annually in billings) in large measure offset the loss in rentals in situations adversely affected by the war due to shifting population as a

(Continued on page 25)

$30,000 Nitery Grosser

The Latin Quarter on Broadway, with its better-than-$20,000 steady business, and hitting around $30,000 over the two holiday weeks, is the sensational grosser currently of all cafes.

Lou Walters also operates a Latin Quarter in Miami in addition to his Gotham L. Q.

'A HANDSOME 4F' PICKS HIS SPOTS

'A handsome 4F' is more and more becoming something a talent scout dreams about. Result has been the skyrocketing in the past month or two of terms agents are asking film companies for any lad with a passable personality, fair to middlin' looks, a bit of acting experience—and a 4F draft card.

While talent departments daydream of the time when actors used to be almost literally 'a dime a dozen,' agents are figuring out new ways to nick the studios if they have a prospective boy. Where once practically any youth on Broadway would jump to put his signature to a standard sixmonth option contract at $75 a week, the same type of lads have agents now who are holding out for $300 to $400 weekly starting fees and stiff rises as option periods come due.

On the other hand, there is quite a group of 4Fs who are potential grist for the Hollywood mill, but are so self-conscious about their classification they prefer the comparative anonymity of Broadway. Many of them look perfectly healthy and resent the explaining that's necessary when people want to know why they haven't been drafted. Appearing in films makes them a target for derision—in spades.

Femme talent is just as plentiful as ever. Talent departments have experienced no rise in prices being demanded by newcomers.

$30 IN B.O. BUT $2,800 IN U. S. WAR BONDS

Detroit, Jan. 12.

A reflection on how the war workers are spending their dough was gleaned here by Edward Hohler, manager of the Civic for Associated Theatres in suburban Farmington. He figures he's set a new record for patriotism if not grosses.

On a recent night during the holidays his customers contributed only $30 at the boxoffice but the same customers bought $2,800 worth of War Bonds at the theatre.

The Thrill Is Gone, Some Of 'This Is the Army' Cast Yen to Be Just Soldiers

Chicago, Jan. 12.

Ready last spring to forfeit leaves, promotions, and even an eye tooth or two to get into the cast of Irving Berlin's 'This Is the Army,' plenty of the soldiers in the show now would gladly trade their places for a detail of guard duty and a bit of K.P. 'Army' is currently at the Civic Opera House here.

After more than six months of continuous touring with the musical, lots of the boys have discovered the

(Continued on page 29)

U.S. War Songs on Moscow Radio a Slight Wowski

Recital of American war songs, recently given in Moscow, was a sensational success, according to a cable report received yesterday (Tuesday) by the Writers War Board in New York. As a result of the enthusiasm which greeted the U. S. tunes, Soviet poets are translating them into Russian for public performance throughout the USSR.

Selections included in the recital were 'We Did It Before,' 'Don't Give Up the Ship,' the Marine Corps hymn, 'Wings Over the Navy,' 'I Love a Parade,' 'The Flag We Love,' 'Dixie,' 'Yankee Doodle,' 'Viva Roosevelt' and 'Columbia, Gem of the Ocean.' All were sung in English. The program ended with the singing of the new Shostakovitch 'Song of the United Nations,' for which special English lyrics were written for the occasion.

Writer Shortage in H'wood; Over 100 Join Signal Corps to Work on War Pix

Hollywood, Jan. 12.

Screen Writers Guild disclosed that more than 100 film scribes had joined the civilian writing force of the Army Signal Corps to help that group in turning out pictures to aid the war effort. Writers are engaged for a trial period after which they are given an opportunity to qualify for commissions. Preferred are scribes with technical training.

Meanwhile, there is a shortage of writers in Hollywood, with numerous casual scriveners stepping into full-time studio jobs to fill the vacancies caused by enlistments in military service.

Geo. Jean Nathan Felled By 5th Ave. Muggers; Actress Hurt in Attack

Darkened wartime streets in New York are blamed for an increasing number of attacks on pedestrians in the midtown section by hoodlums. Among the most recent assault victims was George Jean Nathan, drama critic for Newsweek and Esquire. He was unable to work for three days, having a slight rib fracture and leg injury, and still finds it difficult to sleep because of pain from a chest injury.

Nathan was walking toward his hotel about 2 a.m. new year's day when attacked from behind by two 'muggers.' His overcoat was ripped and he was felled, doubtless being saved from further injury and robbery by two strangers who came upon the scene. Critic found a policeman at 50th street and Fifth avenue, making a complaint, but the cop wasn't interested. Matter was not made public for several days as no complaint was filed with the west side station house, but detectives are checking up on the conduct of the officer. Nathan had not been celebrating the holiday and was able to attend the debut of 'Something for the Boys' at the Alvin last Thursday (7).

Another victim in show business is Zina Provendie who was felled with a lead pipe while nearing her home on 53rd street just west of Fifth avenue. She also was struck from behind in the evening, and her purse which contained 15c was snatched. Actress, who was on air raid warden duty at the time, is in the hospital with a fractured skull. Miss Provendie has been on the radio program, 'The Goldbergs.' Her husband is in the Army.

KATE SMITH AILING; OFF AIR TEMPORARILY

Kate Smith has been forced off both her programs due to a stomach ailment. She'll be off this week and possibly longer. She's at her home, but may go to a hospital for observation and treatment.

Ted Collins is handling the daily noon series on CBS by himself. Friday night's (15) Jello broadcast from Lakehurst Naval Air station has been cancelled and the program will originate in New York, with Paul Muni and Leonard Sues as guests, and Collins, Youngman and the others of the regular cast.

Frank Lloyd, Director, Air Corps Major at 54

Hollywood, Jan. 12.

Frank Lloyd, 54, and a veteran film director, passed his physical examination for the Army and is headed for a major's commission in the Air Force.

Understood he will be assigned to supervision of action photography overseas with an Air Force camera unit.

GRANT WITH RKO FOR 5 YRS.

Hollywood, Jan. 12.

RKO and Cary Grant have just completed a five-picture deal, spread over a long period.

Studio is prowling the literati haunts and bookstalls for material for Grant's next pic.

AMPA Will Ask Bill Hart To Leave Ranch to Org

Proposal to ask William S. Hart, veteran western film star, to leave his $300,000 ranch and estate in California to the Associated Motion Picture Advertisers charity fund will be taken up by the AMPA board at its next meeting, scheduled for Jan. 20. Proposition was suggested by Maurice Bergman, president of AMPA, on learning that Hart contemplated turning over the 300-acre Newall estate (known as Hill of the Winds) to the film business or the community of Hollywood. Hart's idea of leaving the estate is that of paying back part of the debt 'I owe to the public.' He recently regained enough strength to quit St. Vincent's hospital in Hollywood, where he had been for nearly seven weeks.

Hart, who is now 72, keeps 22 horses, a donkey and three Great Danes on the ranch, where he has lived for two decades. It is located about 40 miles from Los Angeles.

Even Disney's Comm'l Pictures Are Attuned To the Gen'l War Effort

As result of gearing studios to Governmental wartime needs, Walt Disney has been enabled to step back rapidly into full length feature production with three pictures currently in the mill.

In addition to Alexander de Seversky's 'Victory Through Airpower,' which will be released through United Artists on completion, Disney is also turning out 'Surprise Package,' color musical with Mexican and Latin-American background, and 'Gremlins,' an aviation yarn.

Understood that these undertakings were rendered feasible chiefly because of the pictures (and the studio) are in line with Government interests.

'Surprise Package' is being made in collaboration with the Office of the Coordinator of Inter-American Affairs. 'Gremlins' is being made with the cooperation of the Royal Air Forces.

Though none of the productions are official Government pictures, in the sense of Office of War Information releases, they are attuned to wartime requirements. 'Gremlins,' from accounts, is tentatively scheduled for completion next summer.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Metro Still Opposes WB Idea to 'Borrow' Lt. Gable for 'Army'

Warner Bros. is applying every pressure to land Lt. Clark Gable for the 'This Is The Army' film version. Any acceptance will be against the violent objection of Metro-Goldwyn-Mayer which is opposed to any rival company grabbing any contract stars via military order.

Warner Bros. is still trying, but doubtful if it will succeed inasmuch as the U. S. Army is aware of Leo-the-Lion's objection to the assignment. In the end, the wishes of Lt. Gable may be the determining factor. He has been through gunnery school and is eager to fight, not to make pictures.

Metro thinks Warners is decidedly 'unethical' in even making the request. Some time ago the Warner studio succeeded in getting Lt. Jimmy Stewart for a short glorifying the Air Corps and designed to stimulate recruiting. It was understood that this short would circulate only in training camps. When completed, executives at Burbank induced the U. S. Army to believe it was so good it should be given public release. War Dept. has been reminded that Warner Bros. has a number of its own stars in uniform with a suggestion that they employ these and let the stars of other companies alone.

Perlberg Still Top Man

Hollywood, Jan. 12.

William Perlberg drew a new producer contract at 20th-Fox, calling for top-budget pictures.

In his two years on the Westwood lot, Perlberg has turned out only upper-bracket productions.

ABBOTT and COSTELLO

'Bud Abbott and Lou Costello are two boys who can do no wrong—in the estimation of millions of doting fans.'—Bosley Crowther—N. Y. Times.

Universal Pictures — Camel Cigarettes, NBC

Under Personal Management of: EDWARD SHERMAN

FAMOUS FIRST NIGHTS

'ARTISTS AND MODELS'

(Shubert, N. Y., Aug. 21, 1923)

Notorious' might well be used in place of 'famous' in this instance. For the Shuberts' 'Artists and Models' of 1923 gave America its first sight of women bare above the waist promenading on a stage. It started a censorship furor which lasted for months. Sketches were on a par with the nudity and the revue ran for 39 weeks. Shortly after the opening New York authorities ordered the show cleaned up, but the initial dirt publicity helped business for the rest of the run.

The censorship agitation followed the 'A. & M.' premiere and all Broadway legits were in danger. Threats of theatre license revoking were issued by the New York license department and the nudity focused the eyes of reformers on the stage as a whole.

Among other offshoots was the decision of burlesque to follow the Shubert idea of nudity. Previously even burlesque had not gone to such extremes.

Selznick May Do 'Kampf'

Hollywood, Jan. 12.

David O. Selznick may produce a film version of Hitler's 'Mein Kampf,' one of four yarns he has under consideration as his next production. Selznick is currently in New York and has reportedly been consulting with Government officials exploring policy and methods of treatment of Der Feuhrer's pattern of warfare and ambition towards world conquest.

'Mein Kampf' material has been in public domain since the war declaration, with the English translation published in London. However, some formalities pertaining to acquisition of the screen rights would still remain to be ironed out if Selznick decides to proceed with the picture.

OWIer Reports English Cool to 'Miniver' As H'wood Idea of England

Washington, Jan. 12.

'Mrs. Miniver' has failed to win the popular acclaim in Great Britain that the picture gained in the United States, according to Harold Guinzburg of the Office of War Information's overseas branch who has just returned from London. While the picture was a boxoffice success in England, most theatregoers there took a dislike to it, even though they regarded it as a fine film, the OWI official stated.

'The England pictured in the film doesn't exist,' Guinzburg said. 'It never did exist on the scale depicted in the picture and this is wartime. English people went to see 'Mrs. Miniver,' and in fact they crowded the theatres to get in, but they recognized the picture as Hollywood's idea of what was going on in England. While the English love Hollywood pictures, they just didn't think that 'Mrs. Miniver' gave a true picture of Great Britain in war time.'

The British are very curious about the United States, want to know more about us and how we really live, Guinzburg said. They find that the average Hollywood romance or western doesn't give them the real picture of this country, he said. What the British want, according to Guinzburg, are more realistic pictures; they are particularly anxious to get more of our documentaries.

He's a book publisher in private life, head of Viking Press.

A&C to Tour Camps

Hollywood, Jan. 12.

Abbott and Costello go east after their Jan. 21 broadcast for a four-week tour of Army camps.

Their Jan. 28 show on NBC will be from New York, with the following three to originate at camps. Freddie Rich is accompanying them.

Wright's Army Course

Hollywood, Jan. 12.

Lloyd Wright, film attorney, shifted to Fort Leavenworth, Kas., to take a 30-day course in administration, opened by the Army for professional men and business execs.

First legalite to take advantage of the course was Joe Hazen, Warner v.p. in New York. Wright is the second legal entry from the motion picture field.

Lederer Blames Biz For 'Curtains' Fold, Not Swanson Feud

Holyoke, Mass., Jan. 12.

Francis Lederer stopped here long enough to deny that 'Three Curtains' closed because of dissension between Gloria Swanson and himself. He said: 'Such a rumor is completely unfounded. The show stopped because of lousy business.' 'Curtains' called it curtains in Boston a week ago.

Miss Swanson was listed as having financed the three one-act plays, with J. Harold Kennedy in on the management end, but the Shuberts signed the actor contracts, indicating the actual backing.

Feudin'

Boston, Jan. 12.

The oft-reported flareup between Francis Lederer and Gloria Swanson developed into a fulldress squabble during the final days of 'Three Curtains' at the Majestic, according to the Boston newspapers last week (9).

Although the show had announced no plans except that it would open on Broadway about Feb. 1, the producers are reported considering a different leading man for each play. Lederer, in any case, is out of the cast. Also to be dropped is the Pinero play. 'Three Curtains' began its tour in Wilmington Nov. 28 and continued to Hartford, Bridgeport, Buffalo and Boston.

It got mixed notices in Boston but started well, business sagging thereafter.

VACATE AGENT'S AWARD FOR 5G VS. DURANTE

Supreme Court Justice Carroll G. Walter on Thursday (7) signed an order to vacate a $4,976.60 judgment obtained against Jimmy Durante by Morton A. Millman on April 5, 1935. Suit was settled recently.

Millman obtained the judgment by default in 1935, after he brought suit in N. Y. Supreme Court to recover commission on $96,000 which he claimed Durante earned starring on a radio show for Chase & Sanborn between April 22, 1934, and Sept. 30, 1934.

Millman and Durante, according to the complaint, entered into an agreement on Aug. 21, 1933, in which Millman was to act as manager and representative in negotiations with the J. Walter Thompson ad agency for engagement of Durante on the Chase & Sanborn Coffee radio show or any other program sponsored by Standard Brands, Inc.

Millman claims that as a result of his negotiation Durante appeared on the Chase & Sanborn show for 10 weeks and for which he received his commission. Durante signed a renewal contract with the agency to appear on the Chase & Sanborn show for 24 weeks at $4,000 per week for which he did not receive commission, Millman further stated. Latter then instituted suit.

North's Vaude Epic

Hollywood, Jan. 12.

Robert North gets the producer chore on 'The Big Time,' a story of the lush days of vaudeville. North, himself, was once a vaudevillian.

Picture follows 'The Prodigal's Mother' and 'War of Wildcats' on his Republic shooting schedule.

SPOTLIGHT ON WAGE ESCROW

Consider New England for Revival Of Stock With Backing of Pic Cos.

Establishing of a string of theatres, to operate a policy of stock company presentations with Hollywood backing, may start in New England. That is dependent on a survey made by Alfred Harding of Equity, who has been contacting eastern headquarters of picture firms with the idea of hypoing their interest in reviving stock.

Among the film people entertaining the idea of backing stock as a talent-developing source, and for personal appearances purposes, 20th-Fox appears to be in the van, with one or two other majors also interested. Equity has called attention to the possibilities both to picture outfits and legit managers, latter being on record as okaying the movement.

Harding looked over Hartford, Springfield and Worcester, obtaining data as to the availability of houses, population, type of residents, subscription possibilities and other information. Detailed report made this week to 20th expressed a 'yes and no' opinion as to the desirability of the stands mentioned.

Too Much 'Theatrical' Flavor Cues Shakeup At N. Y. Savoy-Plaza

Too much al fresco and 'theatrical' flavor about the Savoy-Plaza hotel, N. Y., is one reason for the recent shakeup, which sees George Suter back at the helm. Managing director Don Burger's contract has been settled, and p.a. Allen Meltzer, who came in with him, stays on until Feb. 1 when he, too, resigns. Burger is going into hotel management on the Coast. Old school stockholders of the heretofore conservative S-P thought that too many 'odd type' guests were starting to focus around the hotel lobby, heretofore a rather conservative interior and not given to the free-and-easy lounging-about, akin the Hotel Astor type of transients.

Another instance of the new managerial influence was the booking of Lena Horne into the Cafe Lounge, and while the sepia songstress did wham business, the old-school group looked askance. They regarded the Hildegarde-John Hoystradt-Dwight Fiske type of talent more in keeping with the tenor of the hotel, although there have been two schools of thought as regards the saucy pianology of a Fiske.

Gypola Now Claims Suit On Novel As 'Nuisance'

Gypsy Rose Lee claims that Dorothy Wheelock's suit for a cut on the 'G-String Murders' yarn, which the stripper authored and Simon & Schuster published last year, is strictly a nuisance suit that could have been settled at various times, with Miss Lee refusing to do as a matter of principle. Miss Wheelock is claiming a collaborator's rights and wants an accounting. Novel was a best seller and is being produced for films by Hunt Stromberg for UA release.

Miss Lee claims that she started writing 'G-String' in 1937, and has plenty of evidence thereto; that George Davis, editor of Harper's Bazaar, sent his secretary, Miss Wheelock, as a candidate-collaborator; that Miss Lee and Miss Wheelock confabbed backstage at the New York World's Fair Music Hall, in 1939, where Miss Lee was appearing, and had a definite understanding hinging on a sample chapter written by Miss Wheelock from Miss Lee's notes and material.

Miss Wheelock, according to the actress, submitted a seven-page chapter which did not please her, and the contemplated relationship ended then and there. Miss Lee claims to have a written acknowledgment of this cessation.

Gunned Either Way

Hollywood, Jan. 12.

It looks like a race between Uncle Sam and the J. Walter Thompson agency as to which gets Alan Ladd first. He's booked for Jan. 25 Lux airing of 'This Gun for Hire' but at Paramount he's said to have a Jan. 18 Army call

Likely that the military will give him an extra week of grace to pick up a few bucks for spending money on his first furlough.

Catholics Warn Radio, Pix, Press Against Untruths

Washington, Jan. 12.

A warning to radio, motion pictures and press to recognize the obligation 'to convey to the people truthful information about matters of real importance affecting their conduct and their lives,' was issued jointly this week by the National Council of Catholic Men, producer of the Sunday evening Catholic Hour broadcast by NBC and by the National Council of Catholic Women.

'We consider it an affront to the American people that instrumentalities which should be used for their information, edification and guidance should in a notable degree be degraded to the business of pandering to morbid appetities for what is gross, sensual and scandalous,' the statement of the two Catholic organizations declared.

'We owe it not only to ourselves but to the proponents of purely materialistic doctrines and remedies, not to mislead them and others by silence into the idea that their views are accepted as sound and represent the dominating public thought.'

Norths Leave Ringling Circus Due to War, But Kin May Chance Tour

John Ringling North and his brother, Buddy, are taking a leave of absence, with pay, from the Ringling-Barnum & Bailey circus. If, as and when the big top goes out again this year, it will be under the aegis of their cousin, Robert. Robert's mother, Mrs. Aubrey Ringling, and William P. Dunn, of Manufacturers Trust Co., who represent some 61% holdings. John North's 37% is the largest single holding. He and Henry Ringling (Buddy) North are nephews of the late John Ringling, last of the original brothers.

Both brothers feel that ODT restrictions on transportation, plus acute manpower problems—entailing chiefly young people, who are subject to draft calls, to handle the props—make it unwise to hazard the big show in 1943, but the Robert Ringling faction figures on making a try at it. John Murray Anderson will again head the new production.

The ODT had ordered like big top to winter quarters at Sarasota ahead of schedule last fall; and an offer from John and Buddy North to turn the circus over for benefit of the American Red Cross, reportedly made directly to President Roosevelt, was faced with so much hazard in consummation of any proposed tour that both decided then to bow out.

J. R. North plans some other show business activity, possibly a play, and it may even be one for his wife, Germaine Aussey, French film and stage star. Latter has just returned from a French stage season in Montreal and other Canadian keys, and is anxious to do a Broadway play.

PLAN PAY EXCESS OVER 67G LATER

Talent Guilds Trying to Establish Formula Under Ceiling Limit Acceptable to Studios and Government—U. S. Treasury, So Far, Cool to Modifications—Company Presidents Postpone Coast Huddles Pending Report

STUDIO PROPOSALS

Pending a report from the various studio Guilds—writers, actors, directors—on a working plan under the $25,000 income ceiling and Wage Stabilization regulations, major company presidents, who were scheduled to meet on the Coast to discuss the problems, have postponed their trip. Among suggestions now under discussion is a more intensified plan to place in escrow gross earnings in excess of $67,200.

Flexibility of talent wage and salary rates, not exceeding the $67,200 gross income limit, was recognized as admissible several weeks ago, following representations made by the American Federation of Radio Artists in Washington.

This concession in handling talent,

(Continued on page 25)

WINCHELL DUE BACK ON AIR JAN. 24

Lennen & Mitchell, agency on the Jergens account, is figuring that Walter Winchell, who is back in the United States after completing a mission for the Government, will return to his Blue Network spot Jan. 24. Winchell hasn't as yet given the agency a date, but it assumes that he will be free to go back on the air by that time.

In the event that Winchell must defer his resumption date, the account will go on with its present program, the news commentator combination of Baukhage, John Gunther and Robert St. John.

First extensive coverage of Lieut. Commander Walter Winchell's activities in Brazil, where he has been on active duty with the South Atlantic Force since Dec. 1, is contained in current Time mag. Working under Vice-Admiral Jonas Ingram, Winchell had been assigned to mix with Brazilians, get to know something about them and their country, find out what they think about the U. S., and then report to the U. S. via the Navy and State Departments.

VICK KNIGHT DEFERS FILM PRODUCER OFFER

Hollywood, Jan. 12.

Vick Knight, executive producer of the Milton Biow agency, has elected to remain with radio rather than desert what he has built up for the Philip Morris account. Decision was activated by a producer offer from a major studio.

He filed it away for future reference.

Shumlin's WB Encore

Herman Shumlin, legit producer who directed 'Watch on the Rhine' for Warner Bros., based on his production of the same name, will leave for the Coast shortly to produce a second film for the company.

He is now looking over scripts that have been submitted to him.

Guststars at FDR Fetes in D. C. Cued to Take It Easy on 'Expenses'

Doggy Tired

Hollywood, Jan. 12.

New low in temperamental starvation was registered by a large but ingrowing British film thesp, who 'collapsed' in his chair after finishing a scene in his current picture and called for a cup of custard to revive his drooping energy. When the life-giving custard was placed before him, the star pleaded: 'Feed me; I'm so thoroughly exhausted.'

He was fed, spoonful by spoonful, while the gang on the set said nothing but thought plenty.

The word's gone out to the Broadway and Hollywood stars who will make the trek to Washington this year for the President's Birthday Ball functions, that there's a war on and that anything even closely resembling the expenses some of the talent rolled up last year won't be tolerated.

The Washington biggies in charge of the annual celebration haven't forgotten the coin abuses that left a bad taste here last year, when, for instance, one film star tipped a hairdresser $20, presumably feeling it was being charged to the FDR Birthday Ball committee. Another group of stars ran up a $3,600 expense voucher over a five-day period last year, including liveried limousines day and night for each. This, too, was settled by the committee, which absorbed $500 of the cost, with the studio and New York publicity departments taking the rap for the rest.

That's all out this year and the topflight stars have been warned in advance that they'll have to gear themselves to wartime economics.

Lieut. Clark Gable is expected to share the spotlight with other film and stage notables, with Secretary Stimson 'seriously considering releasing Gable for the occasion.' The Mayflower hotel dinner on Friday, Jan. 29, will be emceed by Al Jolson, who has already accepted. Jolson and Marjorie Lawrence, latter recently recuperated from paralysis,

(Continued on page 55)

Record $305,000 Sought for New Musical Click

Michael Todd, producer of 'Something for the Boys', the Ethel Merman starrer, hopes to get a new high of $305,000 from Hollywood, whether it's 20th-Fox or some other studio, for the screen rights to the Cole Porter-Dorothy & Herbert Fields musical. At the moment it has not been sold, despite some published reports which mentioned that Fox bought it the opening night for Betty Grable. I twill probably wind up that way, but under Dramatists Guild rules there must be open bidding.

The film company owns 25%, for which it put up $62,500. The show cost $125,000 to bow into Boston.

(Continued on page 55)

Garden Pier, Atlantic City, Sold for $100 Cash 110G Taxes; Cost $1,500,000

Atlantic City, Jan. 12.

Garden Pier, onetime Atlantic City showplace, has been sold at public auction for $100 and obligations of $110,000 in back city taxes.

The sale, under mortgage foreclosure proceedings, was consummated Thursday (7) to aid in clearing up the estates of the late Mrs. Mary A. Gould, and Alfred and Louis Burk, Philadelphia merchants, which held a joint mortgage on the structure totaling $128,661.

Successful and only bidder was John M. Gould, of Atlantic City, administrator of his mother's estate. The transaction recalls a public auction in 1937, when sale was refused by the owners, Garden Pier Co., because the highest bid was but $250,000.

Garden Pier, at the foot of New Jersey avenue, midway between Heinz and Steel piers, was constructed as an amusement enterprise in 1912, at a cost of $1,500,000. Its costly Garden Pier theatre, at the ocean end of the abutment, once featured musical productions and in-person stage and screen stars. Last public shows there were wrestling matches last fall.

BUSHMAN BUSHED

Coast Judge Rakes Ex-Star in L. B. Mayer Extortion Trial

Hollywood, Jan. 12

Francis X. Bushman, star of silent films, received the severest dressing down in his career by federal judge Leon Yankwich for trying to influence the court during the extortion trial of Meyer Grace and Channing Lipton. Latter, the son of Lew Lip-

(Continued on page 54)

N.Y.U.'s 8-Week Course In Film Editing, Cutting

New York University is inaugurating an eight-week course in film editing and cutting, first of the kind in the east, beginning February, according to an announcement by Professor Robert Gessner, chairman of NYU's motion picture department.

Laboratories and workrooms of RKO Pathe News, in New York, will serve as the classroom with Harold M. Bonafield, chief cutter for Pathe, as instructor.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY Inc.
Sid Silverman, President,
154 West 46th Street, New York, N. Y.

SUBSCRIPTION
Annual.....$10 Foreign.....$11
Single Copies.....25 cents

Vol. 149 120 No. 5

INDEX

Bills 48
Chatter 53
Film Reviews..... 8
Foreign 26
House Reviews..... 49
Inside—Legit 52
Inside—Orchestras 41
Inside—Radio 38
Legit 50
Literati 55
Music 39
Obits 54
Orchestras 39
Pictures 5
Radio 28
Vaudeville 45
War Activities..... 4

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Organization of USO Shows in Hawaii Revealed Gradually Nearing Success

It's just a year now since the forgotten port of call, insofar as providing entertainment for servicemen, was the Territory of Hawaii. Gradually, however, the situation is evening its keel.

The day after the Japs bombed Pearl Harbor all unessential civilians, including most of the white women, were evacuated to the mainland. In their place came hordes of soldiers, sailors and war workers. And over everything lay a blanket of martial law.

No one squawked, everyone pitched in and did something to further the war effort. But everyone, especially the newcomers, soon reacted to the dearth of entertainment. That's where the Hawaiian division of USO-Camp Shows came in. It was on Jan. 15, 1942, that the latter was organized.

With almost no professional entertainers, no equipment, with nothing but the knowledge that there was a job to be done, and with the assistance of $15,000 per month from USO-Camp Shows in New York, the Hawaiian unit of Camp Shows got to work.

Don George, president of the local musicians union and Labor Commissioner for the Territory of Hawaii, a songwriter, organist and theatrical executive in private life, was named director of Camp Shows. George R. Carter, son of the late governor of Hawaii, took over as business manager, offices were opened in the Jade building in Honolulu, a skeleton office staff was recruited and the organization went to work.

There were no costumes, no

(Continued on page 55)

20th's 'General' Will Bio Career of Giraud

Hollywood, Jan. 12.

Drama keeps in step with the front page at 20th-Fox in 'The General,' the life story of Gen. Henri Giraud, dealing with the French leader's career in World War No. I and bringing it up to date in North Africa.

Picture goes into production next month with Robert Bassler producing from script by Aben Finkel.

$2,000,000 Bond Drive In Honor of Carole Lombard

Minneapolis, Jan. 9.

The Indiana war savings staff is pushing a campaign for the sale of $2,000,000 in extra bonds in the first half of January as a tribute to Carole Lombard, who died in an airplane crash the day following her appearance here in the city's first bond rally a year ago. Highlight of the drive will be another rally Jan. 15, with a transcription of Miss Lombard's bond-buying plea which she made here last January. Theatres are participating in the campaign, through the War Activities Committee.

Lt. John McClain and 2 H'wood Cameramen Had 3 Exciting Weeks in Tunisia

London, Jan. 12.

Lieut. John McClain, former Hollywood scripter, arrived here last week to tell of spending three exciting weeks 'cruising' among forward units of the British First Army in the Tunisian campaign. As a member of Commander John Ford's U. S. Navy photographic unit, McClain described how he, along with Lieut. Kenneth M. Pier and Chief Petty Officer R. R. Rhea, former Hollywood cameramen, advanced in a van equipped with rations and cameras, only to be cut off by German tanks.

How the trio escaped the tanks, and bullets, and bombs from planes and long-range guns, to finally link up with a British battery about a mile from Tabourba, reads like a Hollywood thriller. Topper of the story came when the triumvirate helped the battery 'take care of' 33 German tanks, some 600 yards away, with cameramen Pier and Rhea taking action shots from a protected spot.

After the brawl was over, McClain recounted, he and his companions assisted with the wounded men; spent the night as sentries over the battery, which had lost half its men in the battle, and then returned to their unit.

Captain Courageous

Columbus, Ga., Jan. 12.

As the floor show for the parachutists' initiation 'prop blast' party given here the other night, Capt. Barney Oldfield, erstwhile 'Variety' mugg, now a paratrooper, was sent to Atlanta to get the Kathryn Duffy Dancers, appearing at the Henry Grady hotel.

Checking in with the outpost on the return trip, he was alone with the 10 femmes in the bus. The guard surveyed the contents of the car carefully, considered the prevailing dearth of dames around Fort Benning, and said: 'Sir, I'm going to salute you twice—once for your rank and once for your ability.'

TIMES SQ. RALLY TEES OFF U.N. FUNDS DRIVE

United Nations theatre fund-raising drive tees off tomorrow (Thurs.) with rallies in all five boroughs in New York highlighted by Times Square appearance of the Benny Goodman and Jimmy Dorsey bands, Benny Fields, Lily Pons, Zinka Milanov (Yugoslav soprano of the Met) and others from Broadway picture house stage shows. Also participating in the opening rally will be a Chinese band and groups of Russian, Greek, Netherlands Polish and Yugoslavian girls parading in native costumes; soldiers, sailors and marines of the United Nations.

Entire proceeds from 'Commandos Strike at Dawn' preem at the Criterion, New York, last night (Tues.) are being turned over to the U. N. fund.

Bill Eythe Again Nixed For Service; Into 4F

Pittsburgh, Jan. 12.

William Eythe, young 20th-Fox contract player, returned to Hollywood last week to resume his screen contract after draft board here placed him permanently in 4F on account of punctured ear drums and defective hearing. Eythe tried to enlist in every branch of service on the Coast but was turned down each time for same reason, but came home for the holidays to see if induction physical requirements would be less stringent. No soap, however.

Eythe, a graduate of the Carnegie Tech drama school who went to 20th from his first Broadway show, 'Moon Is Down,' has made only one picture, 'Ox Bow Incident.' Studio picked up his option just before he came east and expects to loan him to Sam Goldwyn for male lead opposite Teresa Wright in Lillian Hellman's Russian story, 'The North Star.'

Schlesinger Lands U. S. Training Pix Contract

In the east six weeks, during which time he has conferred with Government officials in Washington, Leon Schlesinger, shorts producer for Warners, returns to the Coast next week to begin an extensive schedule of animated training films for Army Signal Corps, Navy and Treasury Dept. use. He will also turn a fourth group of shorts for the War Production Board.

While in Washington Schlesinger huddled with Secretary of the Treasury Henry Morgenthau and other Government officials on arrangements for the shorts. He also conferred with Lt. Col. Robert Presnell, former Warner producer who is now on duty with the Signal Corps at Astoria, L. I.

During his visit east Schlesinger has also discussed next season's cartoon comedies with Norman H. Moray, shorts sales manager.

1,500,00 Oakleys

More than 1,500,000 free tickets to picture houses have been given to servicemen by New York exhibs since August, 1941, according to Harry Brandt, chairman of the committee of theatre men set up to cooperate with Mayor LaGuardia's Recreation Committee.

Free tickets have been made available for all first run houses in the nabes as well as in Manhattan.

Basil Dean Details ENSA's 4 Plans

Also Explains Why Many British Stars Can't Return to Native Land

By LOU FRANKEL

There has long been a feeling in Britain that many an Englishman in the U. S. theatre, on the U. S. radio, and in Hollywood, is doing more for his financial self than for his country in war. It's an easy enough reaction on the part of non-professionals, especially during wartime when it seems that performers are living in lush green valleys far away from bombs and air raids.

'What the civilians don't realize,' said Basil Dean, director of the Department of National Service Entertainments, the British governmental agency which finances the Entertainments National Services Assn., in providing entertainment for English fighting men, 'is that many of these British performers have homes and families and taxes to pay in the U. S. A. and that just the elemental problem of getting transportation facilities to get back to England are often insurmountable.'

With the Entertainments National Service Association, the active agency of DNSE, faced with the problem of procuring additional talent to staff the extra shows which are being routed to new areas, Dean recently made a brief trip to the U. S. to arrange plans whereby English performers would be enabled to do their bit on the home front.

ENSA needs at least 1,500 additional performers of all categories as well as theatrical executives. The following are a few of the classifications detailed on the ENSA application:

Concert singing, night club singing, vocal chorus, dance chorus, group and solo instrumentalists, monologists, m. c.'s, vaudevillians, legit performers, dancers of all kinds including ballroom, ballet, tap, acrobatic and adagio, managers and press agents.

In association with the British Embassy the following four plans were evolved for the use of British entertainers of all kinds, film, musical, legit, concert, now in the U. S. So far as ENSA is concerned these plans are regarded as opportunities now available. There will be no pressure applied to anyone but it is expected that any performers sincerely interested in helping will find in one of these plans the desired opening.

Here for the first time, are these various plans, which are open only to British Nationals.

A. Outright volunteers who sign up for the duration. British government provides free passage both ways. They come under ENSA regulations and draw ENSA pay. (Scaled from £2 to £10 maximum.)

B. Short term volunteers who sign up for three months with ENSA. British Government provides a transportation priority but does not pay for passage. After the three months they are free to return to the U. S. or remain in England and work at their professions. And there is

(Continued on page 55)

Bob Shackleton of Legit Now Captain in Army

Fort Benning, Ga., Jan. 12.

Robert Woodworth Shackleton, who played the juvenile leads in 'Very Warm for May' and 'Keep Off the Grass' prior to his induction by the Army early in 1941, has been promoted to a captaincy. He is assigned as aide-de-camp to Major-General Leven C. Allen, commandant of the Infantry School at Fort Benning.

Mrs. Roosevelt Dedicates B'way Club for Seamen

Newest venture of American Theatre Wing is its sponsorship of Merchant Seamen's Club, located at 107 West 43d street, N. Y., which is open to merchant sailors of all the United Nations for their exclusive use from 5 p.m. daily until midnight.

Club, modeled after Wing's Stage Door Canteen for service men on West 44th street, was dedicated Jan. 4 by Mrs. Roosevelt. Actual teeoff, however, took place preceding day, when 700 Broadwayites, including a number of legit stars and directors, turned up bearing a pound or more of a favorite food as a gift to the seamen. Affair netted hundreds of pounds of coffee, sugar, canned fruit, peanut butter, canned vegetables and prepared meats. John Golden, co-chairman of enterprise, gave a pound—in English money. Mrs. Brock Pemberton, the other co-chairman, was hostess. Other participants included Fritz Kreisler, Antoinette Perry, chairman of board of American Theatre Wing War Service; Fritzi Scheff, Helen Menken, Peggy Wood, Mr. and Mrs. Carl Van Vechten, Lawrence Langner, Theresa Helburn and others.

Club contains game room, library, 300-seat auditorium where shows are staged nightly, kitchens and dining room. Game room decorated with murals by Irma Selz, Malcolm Eaton, William O'Brien and Ken Chamberlain.

USO Show Changes

Joseph Moss has replaced Milton Stiefel as company manager of the 'Manhattan Music Masters' unit of USO-Camp Shows. Stiefel in turn takes over on Jan. 18 as manager of the 'You Can't Take It With You' unit in place of Adolph Adler.

USO-Camp Shows dropped the Red Circuit edition of 'Room Service,' produced on the Coast, with the White Circuit version of the same play being rerouted to play both its own and the Red bookings. A new show, possibly built around a band, will be produced to replace the defunct legiter.

Uncle Sam's Roll Call

It's Lt. Githens, USN, Now

W. French Githens, president of Newsreel Theatres, Inc., which operates the Embassy on Broadway and other newsreel houses in New York, given a leave of absence to report for active duty as lieutenant in the U. S. Navy, Bureau of Aeronautics, Division of Photography. He also takes leave as chairman of board for Sound Masters, Inc., producers of commercial and training films, and head of Newsreel Distributors, Inc., which handles Embassy-made entertainment shorts.

Francis C. Wood, Jr., first manager of the Embassy back in 1934, moves up to take charge as executive v.p. He formerly was treasurer. Stewart R. Martin becomes treasurer besides continuing as supervising manager for Newsreel Theatres, position he took several months ago when Major Rudd entered active Army service. Harold Wondsel continues as president and administrative chief of Sound Masters.

Martin Vice Goodkind

With Larney Goodkind into Fort Dix, he's been succeeded by Peter Martin, his aide, as eastern story editor of Universal Pictures.

It's Sgt. Moe Ducore now, having been promoted. He's a w.k. former Broadway druggist.

Naval Lt. Joe Bryan III, ex-Satevepost editor, now in South Pacific duty.

Capt. Barney Oldfield, ex-Lincoln (Neb.) 'Variety' rep, is now intelligence officer for Brig. Gen. George P. Howell at the 1st Parachute Infantry Brigade. Paling the paratroopers is Oldfield's immediate assignment.

Pvt. Herbert B. Lazarus, former Paramount homeoffice attorney who specialized in consent decree cases, now Camp Croft, S. C., being transferred to the Infantry School for Officer Candidates at Ft. Benning, Columbus, Ga. Although he had been in the N. Y. State Guard for two years, Lazarus, single, went into the Army about six months ago as a private.

Act Broken Up

Chicago, Jan. 12.

Three Make-Believes, who had a sharp rise within a year, have disbanded to join the services.

Composed of three Lake Forest Academy students, Johnny Russell, 21; Phil Erickson, 20; and Marvin Himmel, 19, the trio bounded from a salary of $135 a week to $1,000 and made as high as $2,000 a week with doubling and tripling. Their last engagement was at the Panther Room of the Sherman Hotel.

Russell joins the Navy Thursday (31), entering Northwestern University as a prospective Ensign; Erickson starts basic army training Feb. 1 and Himmel is waiting for his draft status.

Lt. Lee Tracy

Detroit, Jan. 12.

Lee Tracy, stage and film star, now is a lieutenant at Camp Custer, Mich., in charge of the military police. He was also in World War I, being a lieutenant at 20.

Cleve Contributes

Cleveland, Jan. 12.

Tony and Pete Ellis, who founded the La Conga Club, Cleveland, have had their family orchestra broken up by the draft. Both bandmasters conscripted at the same time.

Norman Kaaihue, singing bass player in Johnny Kaaihue's Hawaiian ensemble at Eldorado Club, just got under the enlistment deadline to be sworn into the air corps.

Ben Wickham, theatrical columnist for Cleveland News, who wrote

(Continued on page 22)

L.A. to N.Y.

Fred Brady.
Otto Brower.
Lynn Bari.
Steve Broidy.
Frank Borzage.
Charles Barton.
Joseph Cotton.
Ted Cott.
Harry Cohn.
Charles Coburn.
Lester Cutler.
Delmar Daves.
William Dover.
Jerry Dale.
S. P. Eagle.
Margaret Early.
Yasha Frank.
Joe Friedman.
Michael Harrison.
Sir Cedric Hardwicke.
Col. Jason Joy.
Leo Jaffe.
Dorothy Kent.
Andre Kostelanetz.
Charles E. Koerner.
I. B. Kornblum.
Alexander Korda.
Sol Lesser.
Leonard L. Levinson.
Abe Montague.
Lon McCallister.
J. A. McConville.
Dennis Morgan.
Alberto Rondon.
Jack Runyon.
Freddie Rich.
Marjorie Riordan.
M. J. Siegel.
Abe Schneider.
Jo Swerling.
Edward Sherman.
Gladys Sheppard.
Budd Schulburg.
Ann Savage.
Gilbert Seldes.
Marian Shockley.
J. C. Stein.
Taft Schreiber.
William Terry.
Lt. Bob Taplinger.
Lamar Trotti.
Cheryl Walker.
Harry Wild.
Loretta Young.
George Zachary.
Bernice Zacouick.

N.Y. to L.A.

A. L. Berman.
Nat Dorfman.
Marlene Dietrich.
Jean Gabin.
Sam Marx.
Mrs. Leo Robin.
Jack L. Warner.
Nat Wolff.

EXHIB URGES 'END DUALS'

Protestant Ministers Ass'n Takes Curious Anti-Theatre Stance On Offer to House Schools, Churches

New Britain, Conn., Jan. 12.

Criticism was heaped on Mayor George A. Quigley by Protestant clergymen last week for lauding the cooperative spirit of theatre owners who had offered their theatres for use every day until 1 p. m. for religious services or school classes, in the event the fuel situation forced changes in church or school plans. A letter received by the mayor Friday (8) from the Protestant Ministers Association accused him of 'woeful lack of understanding of the place and mission of the schools and churches.'

Expressing displeasure with the mayor's comment that 'no agencies in the city have been more helpful in the war effort than the theatres,' the letter asked: 'Are we fighting this war to preserve the theatre or are we fighting to preserve a free church and a free school, the indices of a genuine Democracy?'

The mayor some time ago suggested that schools might be closed and some churches temporarily merged under severe shortage of fuel oil. The additional suggestion by theatre owners that some school and church activity might be conducted in theatre buildings (which burn coal) brought from the ministers a statement that the idea was neither feasible nor desirable.

'It is simply assuring the unrestricted continuance of the theatres at the expense of jeopardizing the mainstays of our national life,' the churchmen charged.

The offer by the theatre owners had earlier brought favorable comment from other sources. School officials, however, indicated it would not be practical to try to carry on classes in theatre buildings.

Seating capacity of the local theatres is 7,000, half the number of school children in New Britain. Faced with the possibility of a one-day-a-week closing, due to oil curtailment, all of the six local theatres are rapidly being converted to coal.

Quick Release for 'Serve' At Regular Scale; Big B.O. On 'Miniver' Cues Policy

'In Which We Serve' is being set by United Artists at regular admission scales in a number of key situations beginning Jan. 28. Merchandising and sales policy is yet to be decided upon. Upped admissions will be avoided as far as possible, except where theatre operators may insist on raising prices.

Following pre-release runs beginning Jan. 28 in such keys as Washington, Los Angeles, Boston, Cleveland, Toronto, Norfolk and Providence 'Serve' will be made available nationally.

Advantages of quick release at regular admissions have recently been pointed up with 'Mrs. Miniver,' which has already brought Metro approximately $5,000,000 in rentals.

COWAN DISCUSSES UA DISTRIBUTION ACCORD

Lester Cowan has been huddling with Ed Raftery, United Artists prexy, in New York during the past week on a UA releasing deal to become effective following completion of his final picture commitment, 'The Heart of a City,' for Columbia.

Currently in the talk stage, Cowan is discussing a term pact over a period of several years, possibly starting with a Paul Muni starrer, 'The Life of Sun Yat-Sen.'

Cowan recently completed the Muni starrer, 'The Commandos Strike at Dawn' for Columbia.

But They're the Ones

Hollywood, Jan. 12.

Carmen Miranda and Alice Faye will be the two outstanding girls in 'The Girls He Left Behind,' Technicolor musical film to be produced by 20th-Fox.

William LeBaron is producing, with Mack Gordon and Harry Warren writing the tunes.

Koerner Says Pix 'Indestructible' Despite War, Etc.

Picture business is proving itself 'indestructible,' stated Charles W. Koerner, RKO veepee in charge of studio production, currently in New York for a week on production and budget huddles, when asked why showmen continue optimistic in the face of tremendous wartime obstacles to smooth operation.

'Showmen are by nature optimistic,' said Koerner, 'and despite income ceiling, manpower, raw stock and set construction limitations the picture industry continues to find ways and means of turning out top product.'

Koerner said that raw stock allocation would not necessarily reduce the number of pictures to be made but that it would affect distribution. The reduction in raw film would result in fewer prints, bookings will be staggered and distribution in the subsequent runs slowed somewhat.

The income ceiling, he believed, may for one thing level all the major studios from the viewpoint that no one studio would have advantage in buying stars.

However, in common with other studio heads, Koerner believes that there will be a scarcity of top names during the next year.

Koerner pointed out that despite hurdles RKO, which had but two pictures grossing over $1,000,000 last year, already has four pictures over the $1,000,000 mark this year —'Once Upon a Honeymoon,' 'Eleven Days Leave,' 'Navy Comes Through' and 'Here We Go Again.'

RKO has 40 pictures for release this season, ending August, 1943; 32 studio productions; and eight from outside producers, already practically completed. Koerner said that the balance of the 12 'A' pictures promised for release this season will be in the cans before the end of

(Continued on page 18)

BIDDALL AT PAR AS DE MILLE EXEC AIDE

Hollywood, Jan. 12.

Sidney Biddall, former production head for Grand National pictures and at one time producer of Broadway plays, moved into Paramount as executive assistant to Cecil B. DeMille.

His first job will be on 'The Story of Dr. Wassell,' war tale now in preparation.

Don't Blow Up Yet

Hollywood, Jan. 12.

Uncle Sam's greeting to Alan Ladd as a member of the Army resulted in the postponement of 'Incendiary Blonde,' in which he had been cast as the male lead at Paramount.

Postponement shifted Betty Hutton, originally slated to play the femme lead in the Texas Guinan story, to a spot opposite Bob Hope in 'Let's Face It.'

THEATRE OWNER GIVES REASONS

It Will Not Only Save Film, It Will Save the Industry —Cites Dept. Store 'Bargain Basement' Analogy

ALSO GOVT. SHORTS

By JOHN A. GOODNO
(Palace, Huntington, W. Va.)

Huntington, W. Va., Jan. 8.

America had its General Billy Mitchell. Hollywood has its Samuel Goldwyn. Billy said a plane would sink a battleship. Goldwyn says double features will sink the film business.

We now know Billy Mitchell was right, but will the film business have to go through a Pearl Harbor to prove the wisdom of Mr. Goldwyn's oft-voiced contentions?

The rumblings of disaster were with us two years ago when returns hit the toboggan. No producer can afford to ignore those symptoms any more than a doctor could in glossing over your case history.

Let us not kid ourselves about today's booming business. The Forgotten Man of the past decade has money to spend but behind this boom is a deadly fifth column in every community in those people who continue to inquire, 'Is it the war that's responsible for these poor pictures?'

Elimination of duals will not only save film—it will save the film industry.

What is Hollywood doing about that?

It is impossible to find any person

(Continued on page 22)

Admish Taxes Will Have To Average $12,900,000 Monthly to Meet Budget

Washington, Jan. 12.

The admissions levy will have to yield an average of $12,900,000 a month for the 1943 fiscal year, ending in July, if it is to bring in the $154,800,000 estimated for it in the annual budget submitted by the President to Congress today. Theatre admission will have to increase considerably if the tax is to yield that amount.

Since last July, which was the beginning of the 1943 fiscal year, the admissions grab has brought in average of only $10,764,000 a month. The actual collections for the fiscal year 1942, which ended June 30, ran to $115,032,268.

Barring an increase in the rates, theatre attendance will have to be boosted considerably more in the 1944 fiscal year than in 1943 if the levy is to yield the $160,600,000 estimated for that year at this time.

In the budget submitted last year it was estimated that the admissions tax would yield $122,600,000 in the 1942 fiscal year, which ended last June 30. But actually it produced only $115,032,268. But same budget

(Continued on page 20)

'WARM FOR MAY' GETS THE CHILL FROM METRO

Hollywood, Jan. 12.

Metro has abandoned the idea of filming 'Very Warm for May' and will use the property as a basis for 'Broadway Melody of 1943.' None of the Kern-Hammerstein score will be retained and assignment has been given to Don Raye and Gene de Paul to dish up a new set of songs.

Studio will stud the cast with its top names. Jack Cummings produces.

Over-All Effect of Ban Against Pleasure Cars Seen As Benefiting Urban Theatres; Hurts Suburbans

While theatres in Eastern suburban areas or small towns, notably where rural trade is drawn, are adversely affected by the ban on pleasure driving, the past weekend in cities and neighborhood houses was particularly strong. Indications were that people, unable to use their cars for one purpose or another, piled into the theatres. In downtown New York, as well as in the neighborhoods, business was unusually good.

In this connection, it is believed in theatre operating circles that while smaller towns drawing business from miles around will probably be hard hit by the ban on pleasure driving, the over-all effect will be mostly in favor of picture theatres. Pointed out that since many other forms of amusement, including pleasure jaunts in cars, are now knocked out, people will flock to the theatres.

Meantime, in the cities and most towns, one form of transportation or another is available. However, it is feared to some extent that the various transportation facilities will become overtaxed and that this may discourage some people from going beyond walking distance to attend theatres, notably older people.

Also, operators note that there is a possibility that travel rationing on trains may be enforced and that non-essential traveling between towns, which doubtless would include attending shows, will be restricted to off-hours. However, this concern is remote at present but it could importantly affect business such as in New York which draws a lot of Long Island, New Jersey and Westchester trade.

Biz Steady

While operators declare it's still too early to tell just how the end of pleasure driving will affect business, whether it will help or hurt

(Continued on page 20)

She'll Be Good Fellow

Hollywood, Jan. 12.

Helen Walker stepped into the top femme role in 'The Good Fellows' at Paramount, taking over the part turned down by Susan Hayward.

Filming got under way with Jo Graham directing and Cecil Kellaway in the top male role.

Holds Extended Runs Don't 'Milk' But Hypo Films

Not only has extension of dates in first runs increased this season from 25 to 200%, but a marked trend toward lengthier engagements in subsequent runs is rapidly developing, it is reported in trade circles.

The extra playing time among theatres booking films on second run or later is presently running about 25% ahead of last year at this time, with conservation of product in future expected to contribute importantly to a substantial further increase.

Ben Kalmenson, general sales manager for Warner Bros., who cites the added playing time some of his company's pictures are receiving this year, believes that the trend toward additional dating in subsequent runs is due not only to higher drawing value of product, but to the creation of a much larger audience of potential film fans. He added that films are not so thoroughly milked on initial runs, despite holdovers, as supposed, but that, on the contrary, the first-run engagements are creating a larger number of fans for subsequent showings.

The value of the publicity attendant upon lengthier runs up front, together with the word-of-mouth that is spread over a longer period and the fact that the value of a picture is pointed up due to holdovers, all are believed to combine importantly in increasing the sub-run possibilities for such pictures.

MUSICAL SHORTS BACK ON M-G PROD. SHEET

Hollywood, Jan. 12.

Metro is returning to the production of two-reel musical films after a lapse of several years during which time Warners and Universal have had that field practically to themselves for solid grosses.

First of the tuneful briefies on the Culver City lot will be 'Heavenly Music,' featuring Fred Brady and produced by Sam Coslow.

Film Trailers Replace Firemen's Safety Spiel

Mayor LaGuardia is replacing firemen as fire precaution speakers in New York picture houses via a two-minute film trailer. Move was prompted by theatre operators in the N. Y. sector on account of embarrassment shown by firemen suffering from stage freight, and proving a source of amusement to audiences when making the spiels to avert panic in event of fire.

Legit theatres, due to lack of screen and projection equipment, will continue with firemen on stage, either talking or standing by while theatre men themselves deliver the warning. However, this has proved ineffectual, with the legit crowd mildly ragging he fireeater-spielers.

'C' Gas Cards Needed By 10,000 Workers In H'wood, Survey Shows

Hollywood, Jan. 12.

Among the 30,000 employees connected with the film industry, nearly one-third need the maximum 'C' gas cards to drive to work, according a preliminary check on Hollywood, which is no longer Hollywood but covers wide spaces ranging from Culver City and Westwood to various reaches in San Fernando Valley. Hollywood is a name that covers a lot of territory.

First test showed that the average worker in films travels 26 miles a day between his work and his home. Some of them live near enough to their places of employment to walk or ride bicycles, but at least 10,000 workers must use their own cars. In some cases a technician or an actor is required to work on a morning job in Culver City and do an afternoon chore at Warners in Burbank, both of which, consume plenty of gas.

Studio investigation carries out the reports, recently made by Howard Philbrick, general manager of Central Casting Corp., from questionnaires filled out by employees. Further surveys are being made by all studios to get a general idea on the necessary gas consumption of everybody in film industry.

NO U. DIVVY ACTION YET

Meeting of Universal directors last Thursday (7) was routine, no dividend action being scheduled to come before the directorate at the session.

Annual financial statement of U has been delayed for another week.

N. Y. License Comm'r Has Yet to Order In Relief Operators and Matrons

Although expecting that he would set a time limit within which relief operators and matrons must be employed in Greater New York theatres, which now have only one of each on duty at a time, License Commissioner Paul Moss has not as yet notified exhibitors when his order will take effect.

Meantime, theatres have asked for clarification of the Moss directive, declared to be an aftermath of the Cocoanut Grove (Boston) fire and a desire on the part of city authorities to guard against dangers in houses using only one boothman or one matron.

Order is said to have followed an extensive investigation of fire hazards in theatres, including booths which have recently been inspected all over Greater N. Y.

The Moss letter, which was dated Dec. 31, quoted rules and regulations of the Department of Water Supply, Gas & Electricity which read 'the apparatus (booth) while in operation shall at all times be in charge of a licensed operator, present in the booth proper.'

Under the interpretation of this rule, Moss wrote that in order to comply theatres are required to have at least one operator present in the projection room at all times and one relief operator in the theatre available to relieve the other man whenever required.

Moss ordered that all theatres in Greater N. Y. must furnish him with affidavits as to the number of operators employed at one time.

Meantime, exhibitors who have two operators employed on shifts have informed them of the Moss order so that both will be in the projection rooms at all times, with one available for relief duty.

PAT SCOLLARD TAKES ON ADDED DUTIES AT PAR

Various functions with relation to Paramount's exchanges in this country and Canada, but not in conflict with the duties of G. B. J. Frawley, will be taken over by C. J. (Pat) Scollard, who joined Par in 1938 and for the past two years has held the title of executive assistant to Neil F. Agnew, v.p. over distribution.

Scollard will take charge of all matters of property maintenance over the exchange system, leases, supplies, printing, cost control and labor relations. He has been active for some time in connection with certain labor matters affecting the exchanges.

The work assumed by Scollard was formerly spread around, including portions of duties performed by Frawley, Fred LeRoy and Knox Haddow.

Columbia Wants to Swat Those 3 Little Mosquitos

Columbia has purchased three songs from Lew Pollack for insertion in its forthcoming musical, 'What's Buzzin, Cousin?'. They are 'Three Little Mosquitos,' 'In Grandpa's Beard' and 'They're Courtin' in the Mountains.'

According to Col, other studios have sought to take 'Three Little Mosquitos' off its hands, but it has no intention of selling the number, one which deals with Hitler, Mussolini and Hirohito.

Taste of What's to Come

Hollywood, Jan. 12.

Last film job for George Montgomery before he moves into military service will be the star spot in 'Bomber's Moon,' a war yarn, at 20th-Fox.

Production starts this week with Robert Florey directing and Sol Wurtzel producing, from script by Kenneth Gamet.

Scott a Corvette

Hollywood, Jan. 12.

Howard Hawks signed Randolph Scott as one of the three stars in his forthcoming Universal production, 'Corvettes In Action,' a tale of Canada's sailors on convoy duty.

Richard Rosson, director, has already shot 70,000 feet of action film during four months of travel with the corvettes across the Atlantic.

Lewin Draws 'Curie'

Hollywood, Jan. 12.

Metro assigned Albert Lewin to direct 'Madame Curie,' based on the career of the discoverer of radium.

Greer Garson draws the title role, understood to have been originally intended for Greta Garbo. Sidney Franklin produces.

Chase Bank Sold 10,000 Fox Common, Odlum Got Much RKO, SEC Reports

Washington, Jan. 12.

Chase National Bank of New York sold 10,000 shares of 20th Century-Fox Film common, according to the Security & Exchange Commission's report on insiders transactions for the period Oct. 11 to Nov. 10. The report showed the bank disposed of the shares in 10 lots ranging from 300 to 2,900 shares each. Its month-end holdings of common were reported at 211,158 shares, its $1.50 cumulative preferred holdings at 671,916 shares.

Floyd Odlum's American Co. of Jersey City picked up 14 lots of Radio-Keith-Orpheum common totaling 10,000 shares, which put its month-end holdings at 325,330. Atlas Corp. reported month-end holdings at 981,323 shares of the common. It also reported 327,812 warrant for common at the month end.

Atlas boosted its holdings of RKO 6% preferred by 400 shares, putting its holdings at the end of the month at 82,472 shares, while American Corp. reported month-end holdings at 130 shares.

Loew's, Inc., sold 1,300 shares of its own common. Its month-end holdings were put at 23,450. Loew's, Inc., acquired 118 shares of Loew's Boston Theatres common, which made its month-end holdings of that stock 119,532 shares.

Abraham Schneider, treasurer and director of Columbia Pictures Corporation, disposed of 90 shares of Columbia common, leaving him with month-end holdings of 1,914 shares.

Six More 'Hoppies' For Boyd, Runs String to 54

Hollywood, Jan. 12.

Bill Boyd's career as Hopalong Cassidy is mapped out by six scripts to be produced by Harry Sherman for United Artists release during 1943. His adventures start March 15 with '40 Thieves,' which sounds like the Arabian Nights but follows a trail of rustlers in Texas.

Other tales on the Hopalong route are 'Deadline Riders,' 'Rustler Island,' 'Hoppy's Holiday,' 'Hopalong's Masquerade' and one still untitled. When completed, they will add up to 54 pictures in the Cassidy series.

TITLE TIFFS OVER 2

20th-Fox and Mono Clash Over 'Girls' and 'Grand St. Boys'

Hollywood, Jan. 12.

Title trouble, about girls, looms between 20th-Fox and Monogram, with both studios preparing pictures bearing almost the same name. Westwood lot is cooking up a war film, 'The Girls He Left Behind,' and Monogram is scripting another yarn on the same theme, titled 'Girls They Left Behind.'

Meanwhile the smaller studio is readying 'Grand Street Boys,' while 20th-Fox has a story of that name listed as a Boris Morros-S. P. Eagle production. Monogram claims priority on the 'Grand Street' title and is probably tossing in 'The Girls' as a counter-offensive.

Joan's Sucker Play

Hollywood, Jan. 12.

Femme lead in 'I Wasn't Born Yesterday' at Warners goes to Joan Leslie, with Humphrey Bogart playing the top male role.

Screenplay, to be written by W. R. Burnett from his own novel, will be produced by Mark Hellinger and directed by Raoul Walsh.

Studio Contracts

Hollywood, Jan. 12.

Carlos Ramirez, South American baritone, signed by Metro.

Anne Rooney inked player contract at Universal.

Mischa Auer drew player ticket at Paramount.

Marguerite Chapman's player option lifted by Columbia.

M. F. K. Fisher handed writer ticket at Paramount.

Weaver Bros. & Elviry optioned for another picture at Republic.

Vera Vague inked two-picture contract at Republic.

Murray Burnett and Joan Allison signed as a writing team by Paramount.

Lynne Baggett's player option lifted by Warners.

John Tyers drew player ticket at Metro.

Samson Raphaelson inked term deal at Metro.

Anne Baxter's player option lifted by 20th-Fox.

Chill Wills handed new ticket by Metro.

Dennis Morgan renewed by Warners.

Heather Angels' option picked up by 20th-Fox.

Peter Ruric drew scripting pact at Metro.

Jo-Carroll Dennison signed to acting ticket at 20th-Fox.

Marjorie Jackson's player option hoisted by 20th-Fox.

Adele Jergens drew a player option lift at 20th-Fox.

Judy Clark's player option lifted by Republic.

Elena Verdugo handed player contract by Paramount.

Jimmy Lydon's actor option picked up by Paramount.

William Carter signed actor pact with Columbia.

Brian Donlevy ticketed for two pictures at Paramount.

Ida Lupino's option picked up by Warners.

Francis Swann inked writer pact at Warners.

Preston Foster's contract renewed for one year by 20th-Fox.

William Faulkner's option taken up by Warners.

Fred Sersen, special effects head, renewed for one year by 20th-Fox.

Momand Anti-Trust Case at Bat After Delay of 12 Years

Oklahoma City, Jan. 12.

Delayed 12 years in the courts by hearings on preliminaries, the A. B. Momand multi-million-dollar anti-trust suit against the major producers-distributors and the Griffith companies got under way here Monday (11) in Federal district court before Judge Bower Broaddus, with opening statements and introduction of more than 2,500 contracts as evidence by plaintiff attorneys. The contracts were subpoenaed by George S. Ryan, chief of staff for Momand, and included those of the distributor defendants, with not only Griffith and Momand companies, but with other exhibitors in each of the 11 towns involved in the $4,950,000 action.

Calling of witnesses by Momand attorneys is expected to get under way Wednesday (13), with L. C. Griffith, head of the companies bearing his name, first to testify. Griffith and Horace Falls, C. B. Akers, B. J. McKenna and Claude Motley, all Griffith executives, were on hand to testify today (Tuesday), but filing of contracts was not finished in time for them to take the stand.

It had been thought by observers that the trial could be concluded in four to six weeks, but indications are now that it will take as many months before final judgment in the action can be reached. Both sides' opening statements were limited by Judge Broaddus to bare essentials and dry reviews, and occupied less than 15 minutes' time. Ryan summarized the original petition, detailed experiences, and gave an outline of what he hoped to prove.

C. B. Cochrane, Griffiths' attorney, pointed out that the only way he could see Griffiths tied into the alleged conspiracy, if such existed, was through a loan of $3,000,000 made the company by Universal Chain Theatres, Inc. He said that the Griffiths Brothers retained all control and direction of policies in the Griffiths Amusement Co., which was organized at the time the loan was made, and that Universal's sole part was as an investment, which has been repaid.

They Didn't Believe It

The National Foundation for Infantile Paralysis last week sent out a release that Jack Benny would appear at its benefit show at Carnegie Hall, N. Y., on Jan. 17, and play 'Love In Bloom' on his fiddle, with Oscar Levant doing the accompaniment. None of the wire services and only one of the N. Y. dailies carried the yarn.

The sponsoring organization discovered that the editors figured the release was a phony since Benny was billed along with Josef and Rosina Lhevinne, John Charles Thomas, Ezio Pinza, Jan Peerce, Gladys Swarthout and Jarmila Novotna, all topline concert and opera names and, so far as the editors were concerned, strictly out of Benny's class. However, it's the McCoy.

Par's Redemption Of 50% of $12,135,167 Pfd. Stock Enhances Common

Paramount directorate at its meeting Thursday (7) decided to call for redemption half of the outstanding $12,135,167 worth of first preferred stock on next April 1. When these shares have been called in, Par will have less than 60,676 first preferred outstanding, representing only slightly more than $364,000 in annual divvy payments.

The action is in keeping with the corporation's policy of simplifying the corporate setup, started in 1937, and looking toward the elimination of all securities having prior claim to Par assets and earnings ahead of the common. The second preferred was called in early last year. Company will determine which first preferred shares will be called in by lot drawing on Jan. 22.

Despite this redemption call, the first preferred still will be convertible into common on or before March 18, in the case of shares called for redemption. The first preferred is convertible into common at the rate of seven common shares for one preferred. Because holders of first preferred would be entitled to only $1.50 as first quarter divvy payment, while if converted into common they would receive $2.10 via regular common stock dividend, considerable conversion of the called preferred is expected before the redemption date. Consequently, Paramount likely will have to redeem only a small portion of some 60,676 shares called.

Despite the acquisition of new properties plus maintenance and improvement of old, the consolidated domestic funded debt of Paramount and its subsids now consists of only about $20,000,000 worth of 4% debentures, due in 1956, and approximately $3,000,000 of subsidiary debt. There also are about $6,000,000 of funded debt of Canadian subsidiaries. This is the result of the corporation's well-rounded program of simplifying its corporate structure. It also, obviously, enhances the value of the common.

20TH READIES 13 PIX FOR 2 MOS. SHOOTING

Hollywood, Jan. 12.

Total of 13 features go into work in the next two months at 20th-Fox, with three slated to star his week—'Stormy Weather,' 'Bomber's Moon' and 'Guadalcanal Diary.'

Others lined up for early production are 'Heaven Can Wait,' 'Jane Eyre,' 'Song of Bernadette,' 'Sweet Rosie O'Grady,' 'Winter Time,' 'The Girls He Left Behind,' 'I Escaped From Hong Kong,' 'Claudia,' 'The Life of Touhy' and an untitled Laurel-Hardy picture.

Albert's Short Step Up

Hollywood, Jan. 12.

Warners upped Arnold Albert from shorts producer to the berth of assistant to Gordon Hollingshead, chief of the briefie department.

Albert has been working on the Burbank lot for 10 years, six of which were spent making trailers.

Soundies' Election

Hollywood, Jan. 12.

Sound Technicians Local 695 reelected Richard Van Hessen president, and Arthur Johnson, T. T. Triplett, Max Hutchinson and Zeal Fairbanks members of the executive board.

Harold V. Smith, business representative, continued without election, under a contract which will run until one year beyond the duration of the war.

STROM'S BUYING POOL SPURRED BY NO-GAS

Minneapolis, Jan. 12.

Fred Strom has resigned as Northwest Allied executive secretary to serve in the capacity of a buyer and booker for a group comprising rural independent exhibitors in the territory who have been members of the organization.

Explaining the 'necessity' for joint buying, members of the group point out that gasoline rationing is curtailing their own and film salesmen's traveling and that selling in small groups has tended to complicate the independents' buying problems. It now is difficult for exhibitors to get into close contact with the exchanges, they assert.

In making the announcement, no mention was made that the group to be represented by Strom would constitute a buying organization and, in fact, the impression was given that he would be more the agent of the individual exhibitors than the head of any body.

ACAD AWARDS FOR THREE SHORTS CLASSES

Hollywood, Jan. 12.

Annual awards of the Academy of Motion Picture Arts and Sciences for short subjects remain in three classifications, as in the past, it was disclosed in formal notification to producers and distributors of short subjects. Three divisions include cartoons and other animation photography of inanimate objects, either color or black-and-white; shorts of 1,000 feet or less; and shorts between 1,000 and 3,000 feet in length.

Changes in rules, as recommended by executive committee of the shorts subject branch of the Academy, limits each distribution company to one entry in each classification, and makes eligible only those subjects made with or without government cooperation but distributed on a rental basis for the profit of the producer and distrib. Newsreels, films produced by any Government, and shorts made for advertising purposes, are excluded. Government films, however, will come under special documentary division still to be set up.

Company entries are to be nominated by Jan. 18, and requirement for feature awards that pictures must be shown in the Los Angeles area prior to Dec. 31, 1942, does not apply to the shorts which can be entered on basis of national release date during the calendar year of 1942.

King Calls Shots On Frenke's UA 'Girl'

Hollywood, Jan. 12.

Louis King was assigned to direct 'The Girl From Leningrad,' the Eugene Frenke production for United Artists release, starting Jan. 25 at Fine Arts studio with Anna Sten playing the girl. Male lead goes to Akim Tamiroff.

King recently directed Miss Sten in 'Chetniks' at 20th-Fox. Dmitri Tiomkin is composing the score.

Croon-less Cowboy

Hollywood, Jan. 12.

New Bill Elliott cowboy series will start Feb. 1 at Republic, but this time the star will not sing. All the warbling will be done by Anne Jeffreys, femme lead.

First of the series will be 'Calling Wild Bill Elliott,' to be followed by 'Wagon Tracks West.'

MATINEES OUT DUE TO OIL

IATSE Stymied by NLRB in Hopes To Corral White-Collar Jurisdiction

Efforts of the International Alliance of Theatrical Stage Employees to obtain exclusive jurisdiction over white-collar workers in film exchanges have been blocked by a decision of the National Labor Relations Board which acted on a complaint made by the Screen Office & Professional Employees Guild covering the 20th-Fox, United Artists and Metro branches in New York.

The NLRB ruled that elections be held in the three exchanges but that the IA is to be permitted on the ballot at the UA and Metro offices. Election will be exclusive for the SOPEG at the 20th-Fox exchange. All elections must be held by Feb. 8.

The SOPEG previously obtained exchange contracts with Columbia and National Screen Service, but lost out at Paramount where the IA, also on the ballot, received a majority vote.

$12,133,294 Profit For Loew's on Year Ended Last Aug. 31

Loew's, Inc., net profit for the fiscal year ending last Aug. 31 was $12,133,294 as against $11,134,593 in preceding fiscal year ended in August, 1941. It is the biggest profit shown by Loew's (Metro) since the year ending in 1937, and has been topped only twice by the firm in the last 13 years. It is equal to $7.02 a common share as compared to $6.15 on the common in the preceding fiscal year. Showing was made despite $6,752,185 set aside for Federal taxes, about double the $3,568,512 tax writeoff in the preceding year.

Final quarter (12 weeks) ending on Aug. 31 was the biggest of the year, amounting to $7,245,811 as against $3,928,127 in the final period of the preceding year. Loew's share of operating profit, after subsid preferred dividends, was $21,956,549 as against $18,650,478. Even after depreciation writeoff of $3,071,070, company's share of profits before deductions for Federal taxes amounted to $18,885,479 or about $4,000,000 greater than the $14,703,105 reported a year ago. In connection with writeoffs for reserves, the statement shows nothing deducted as reserve for contingencies as compared with $1,000,000 written off a year ago, largely to cover foreign losses.

Corporation reported preferred dividends paid during the past fiscal year totalled $442,071 as against $884,143 in the preceding year. This is because the preferred stock was retired the middle of the 1942 fiscal year. Naturally there will be no deductions for preferred dividends in the present fiscal year, leaving that much more for common stockholders.

Loew's (Metro) Earnings, 1930-42

1930	$14,600,332
1931	11,829,993
1932	7,961,314
1933	4,034,290
1934	7,479,897
1935	7,579,744
1936	11,076,823
1937	14,426,062
1938	9,924,934
1939	9,841,531
1940	8,908,469
1941	11,134,593
1942	12,133,294

(1941 by Quarters)

First Quarter	Second Quarter	Third Quarter	Fourth Quarter
$1,936,245	$3,204,890	$2,065,331	$3,928,127

(1942 by Quarters)

First Quarter	Second Quarter	Third Quarter	Fourth Quarter
$2,627,145	$2,665,396	$1,953,270	$7,245,811

(Second quarter in 1941 and 1942 covered 15 weeks instead of normal period of 13 weeks.)

Careless Indeed

Elkins, W. Va., Jan. 12.

Carl B. Sherred, manager of two theatres here, says people are getting careless with their money in times of prosperity.

He reports four pocketbooks found one day in the two houses, all of which contained 'folding money.'

35% Carbon Saving Device Contrived By N. Y. Rialto Boothmen

A method of effecting a 35% saving in projection carbons has been invented by the booth operators of the Rialto, N. Y., and, as a patriotic gesture in view of the scarcity of copper, they are placing it at the disposal of the industry. The device is for low intensity lamps consuming up to 65 amperes. Simple in form, it can be made from scrap, including tin cans, in less than two minutes. A quart-size tomato can, for example, will supply carbon savers for a year.

The saver for carbons is just a sleeve or pipe made of thin scrap. It is one-and-a-quarter inch in length and holds a 'butt' (short length of used carbon) in each end, enabling the user to burn the carbon to the last half-inch. At present the last two and a half inches, or more, of carbon is thrown away.

Through the device worked out by the Rialto projectionists the butts of positive carbon are used on the negative side, eliminating entirely the use of negative carbon and thus effecting a further saving.

To make a carbon-saver, a piece of scrap metal is rolled around a carbon much the same as a cigaret is rolled. When this is done a carbon butt is placed in each end to form a length sufficient for operation and the carbon saving device is ready for use.

BILLPOSTERS CALL LOEW'S, RKO 'UNFAIR'

Growing loss of the value of billboarding due to dimouts, and finally the ban on pleasure driving, has resulted in discontinuance of this means of advertising by the Loew and RKO circuits. This in turn has stirred the Billposters' Union in the Greater N. Y. area to retaliation.

In addition to putting out one and three-sheets, as well as window-cards, declaring the action of the Loew and RKO circuits 'unfair' the billposters have applied to the National Labor Relations Board for jurisdiction over any sheeting, lobby frames and the like in the theatres themselves. They have not formerly bothered with this work, being satisfied with billboard posting.

The approximate $250,000 yearly spent by Loew's and the $175,000 spent by RKO on billboarding, is being diverted to newspapers and other forms of advertising.

Trend away from 24-sheeting and other means of outdoor advertising has been gaining for several years, with many circuits never having believed in their use.

Heavy Load of Rep. Pix

Hollywood, Jan. 12.

Albert J. Cohen, who has just finished producing 'Chatterbox' and 'Hit Parade of 1943,' draws four more features for winter and spring work on his production slate at Republic.

Starting with 'Thumbs Up,' the others are 'Berlin Papers Please Copy,' 'Gone With the Draft' and 'Water Carnival.' In the offing are two untitled sea stories.

100 IN PHILLY REDUCE HOURS

Some Operators Mull Idea of Closing Down One or Two Days a Week as Fuel Supply Gets Low — Those Using Coal Also Worried —Problems of Conversion

17 STATES AFFECTED

Philadelphia, Jan. 12

More than 100 film houses in the Philly area have ceased matinee performances, except on weekends, because of the slash in fuel oil allotments to places of amusement. Other theatres, both affiliated and independent, are expected to follow suit shortly, as the oil shortage becomes more stringent.

Thus far only a few oil-heated theatres, independently owned, have converted to coal. Best estimates are that less than a dozen of the 90-odd oil-heated theatres have been able to convert. Theatres in the Stanley-Warner chain have been more fortunate. Thirty oil-heated houses have already been converted to coal, leaving only three in the chain of 76 in this city burning oil, the Grange, Columbia and Cadet.

The three legit houses open here—the Forrest, Locust and Walnut, all burn coal.

Coal Problem, Too

In addition to the crisis facing theatres still using oil and which may force some to close down or curtail operating hours until relief comes, houses which converted to coal are apprehensive lest the strike in Pennsylvania mines will affect them adversely.

According to certain coal officials in New York, the city faces the most desperate coal-fuel situation in its history because there is no reserve of hard coal. Other parts of the east depending on supply of the fuel from the Pennsylvania mines are similarly affected. Some coal sources, however, are minimizing the dangers of the strike and prospects of an immediate shortage.

While theatres in the 17 Atlantic seaboard states that still use oil, are converting to coal as rapidly as possible, it now becomes a question of whether they can get the coal itself. In addition, theatre operators point out that conversion is slow because it is difficult to get the necessary grates, fire-brick and the labor to install as well as provide storage space for coal. Though there is no priority on grates and fire-brick, it's a question of getting delivery.

The 25% cut imposed on non-dwelling buildings in the 17 eastern states last Thursday noon (7) immediately frightened exhibitors who felt that it might become necessary to close down or shorten hours of operation. Some houses are discussing the possibility of closing down one or two days a week, especially in the colder zones, while others are mulling the idea of night operation only, as in Philadelphia.

An early elimination of matinees was ordered by Walter Reade for Asbury Park, N. J., effective Monday (11).

Estimated that around 20% of theatres in the east are still using the No. 6 oil, the heavy type which is particularly scarce. However, although there are around 1,000 theatres in operation in the territory served by New York exchanges, there have been only three minor closings this winter and claimed that these were due to bad business rather than the fuel problem. Houses are the Chelsea and Lucky Star, in N. Y. City, and the Art, Brooklyn. Last-mentioned is being demolished. Against these closings, there was a reopening, the old 86th St. Garden, N. Y., which has been renamed the Grande and is being operated by Nat Steinberg who has the Parkway at Mt. Vernon, N. Y.

All the larger circuits, including

(Continued on page 48)

UA Wants An Upward Readjustment On Its Raw Film Stock Allotment

Upward readjustment of raw film stock allotment for United Artists is reported under discussion. Distrib. allocated 14,234,304 feet, based on the percentage-wise cut below 1941 film consumption, has pointed out that during 1941 company used less footage than customary during the previous five-year period.

Understood that the War Production Board has at various times discussed with distributor reps the need to take care of 'hardship' cases and provide additional footage where it is shown that a producer or distributor requires a specified minimum footage to maintain normal operations.

March of Time, which comes under the independent production category, was another instance where the regulations previously denying independents footage could put some out of business.

Newsreels

War Production Board's revised order L-178 (raw stock allocation) which was issued Jan. 1 failed to mention the modification of regulations governing newsreels. Revised order was already printed when the decision to maintain newsreel footage near normal was made.

Understanding reached by newsreels with the WPB, from all accounts, is to cut raw stock consumption approximately 12½%, with around 5% to be supplied by the Office of War Information, constituting a cut of approximately 7% net for the reels.

8 Majors

The order classifies the eight majors as Class A producers and distributors and specifies the amount of film they are allocated for the first three months of this year. Metro (Loew's) will get 51,237,449 linear feet; 20th Century-Fox, 41,282,295; Paramount, 40,664,577; Warners, 33,152,212; Universal, 32,950,758; RKO, 32,005,224; Columbia, 30,168,738, and Republic, 17,653,771.

First quarter allocations for distributors put in Class B are United Artists, 14,234,304 linear feet; Monogram, 5,617,180; and Producers Releasing Corp., 3,052,332. The order sets up a category of Class B producers and defines them as 'all producers, other than Class A, who made at least one entertainment film in 1941 for exhibition in theatres which was distributed by a Class A or Class B distributor.'

Must Get U. S. OK

These producers must secure authorization of the Director General for Operations of WPB for use of any 35 mm. film, except that which they obtain through their Class A or Class B distributors. Class C producers and distributors include all who are not covered by the Class A and Class B definitions. Class C producers and distributors are restricted in their use of film in the first quarter to 22% of the total amount of film used by them in 1941.

Order imposes no restrictions on the type or content of entertainment pictures which may be made or distributed. It simply curtails the overall amount of film which may be used by an individual producer or distributor. Order will reduce consumption in 1943 to about 1,400,000,000 linear feet and result in a saving of about 400,000,000 linear feet.

Odlum's RKO Huddle

Floyd Odlum (Atlas) is reported coming into New York this week from Indio, Cal., to discuss the RKO production budget for the 1943-44 season.

RKO is contemplating discontinuation of westerns, due to Tim Holt's enlistment in the Army. Studio plans to produce 36 or more pictures for the 1943-44 selling season, as compared with 32 studio pictures this year.

Plans are to begin production of next season's product this month so as to build a backlog of groups of pictures in order to facilitate trade showings.

Amus. Stocks React Up After An Initial Dip On the No-Gas Ruling

Drastic rationing of gasoline and elimination of all automobile pleasure driving in 17 eastern states produced a sizable reaction in all motion picture company shares in the stock market last week. Traders reasoned that this would cut down attendance at picture theatres, particularly in spots which depend partly on patrons driving two to 20 miles from nearby areas.

However, picture shares rallied from the lows of the day on Thursday (7) when the trading fraternity took a more sensible view. They realized that 31 states thus far had not been hit by the new severe restrictions and that the bulk of distributor revenue comes from big city deluxe theatres where most of the patronage does not depend on private autos for transportation.

20TH ANNOUNCES BIG 13 INTO WORK PRONTO

New schedule calling for immediate start on 13 of largest features in 20th-Fox history was announced yesterday (Tuesday) by William Goetz, v.p. in charge of production. Studio plans using virtually every star and player on the lot in these which will be backed by one of largest ad budgets given a single group of features.

The 13 features slated to start between now and March 15 are 'Heaven Can Wait,' Ernst Lubitsch's first for 20th; 'Jane Eyre,' with Orson Welles and Joan Fontaine; 'Song of Bernadette,' Franz Werfel's story of Miracle of Lourdes; 'Stormy Weather,' with Bill Robinson, Lena Horne, Cab Calloway band; 'Bomber's Moon,' war film with Annabella; 'Sweet Rosie O'Grady,' with Betty Grable; 'Winter Time,' Sonja Henie starrer; 'Girls He Left Behind,' with Carmen Miranda and Alice Faye; 'Guadalcanal Diary,' 'I Escaped From Hong Kong,' 'Claudia,' from legit show; 'Life of Touhy' and a Laurel-Hardy comedy feature.

'Sherlock' Keeps Coming

Hollywood, Jan. 12.

Universal is preparing three Sherlock Holmes pictures for its 1943-44 program, one more than last season, with Basil Rathbone as the detective and Nigel Bruce as Dr. Watson.

First of the new group will be 'Sherlock Holmes Faces Death,' to be produced by Howard Benedict from a screenplay by Bertram Millhauser.

Gilbert Heads SOEG

Screen Office Employees Guild elected Ed Gilbert business representative without opposition.

Former president of the Screen Set Designers, Gilbert succeeds Glenn Pratt, who is going into the Army.

Lobby Ads Ruled Out In Vt. As Fire Hazard

Montpelier, Vt., Jan. 12.

State Fire Marshal Reginald T. Cole has ruled that placing of advertising signs and other standards in theatre lobbies is a violation of state fire regulations.

He notified all theatres that 'the only type of advertising display to be allowed in a passageway, lobby or corridor to a theatre will be such displays as are firmly attached to the walls of said passageways, lobbies or corridors.'

His action was interpreted as an aftermath of Boston's Cocoanut Grove disaster.

SHADOW OF A DOUBT

Hollywood, Jan. 8.

Universal release of Jack Skirball production. Stars Teresa Wright, Joseph Cotten. Directed by Alfred Hitchcock. Screenplay by Thornton Wilder, Sally Benson and Alma Reville; original by Gordon McDonell; camera, Joseph Valentine; editor, Milton Carruth; asst. director, William Tummel; score, Dimitri Tiomkin. Previewed in studio projection room, Jan. 7, '43. Running time, **106 MINS.**

Young Charlie ..... Teresa Wright
Uncle Charlie ..... Joseph Cotten
Jack Graham ..... MacDonald Carey
Joseph Newton ..... Henry Travers
Emma Newton ..... Patricia Collinge
Herbie Hawkins ..... Hume Cronyn
Fred Saunders ..... Wallace Ford
Ann Newton ..... Edna May Wonacott
Roger Newton ..... Charles Bates
Station Master ..... Irving Bacon
Pullman Porter ..... Clarence Muse
Louise ..... Janet Shaw
Catherine ..... Estelle Jewell

The suspenseful tenor of dramatics associated with director Alfred Hitchcock in previous pictures is again utilized here to good advantage in unfolding a story of a small town and the arrival of what might prove to be a murderer. Brimful of typically deft Hitchcock weaving, to hold suspense at a high pitch, picture will play a profitable tune at the boxoffices.

Hitchcock poses a study in contrasts when the world-wise adventurer, Joseph Cotton, eludes police in Philadelphia to journey to his sister's home and family in the small California town of Santa Rosa. His deb-age niece, Theresa Wright, is not only named young Charlie after her uncle, but knows there's a mental contact somewhere along the line. Amid the typical small-town family life, she intuitively feels that Cotten has a guilty conscience, and finally ties the ends together to cast suspicion on him as a murderer and fugitive. This shadow is intensified with the arrival of detectives MacDonald Carey and Wallace Ford, and Cotten's refusal to see them or be photographed. When the girl is certain that Cotten is a fleeing criminal, he provides a convincing argument to trust him. But his later attempts to murder Miss Wright, though presumably by accident on two occasions, settles all doubt, and the finale comes fast and conclusive. Miss Wright finds romance with Carey for the finish.

Hitchcock deftly etches his small-town characters and homey surroundings. Miss Wright provides a sincere and persuasive portrayal as the girl, while Cotten is excellent as the motivating factor in the proceedings. Strong support is provided by Henry Travers and Patricia Collinge as heads of the household, in addition to children Edna May Wonacott and Charles Bates. Hume Cronyn gets attention as the small-town amateur sleuth whose deductions on crime stories fly about in contrast to the real drama unfolding around him. Carey is good as the detective, although restricted in footage with his sidekick Wallace Ford.

Picture carries fullest small town atmosphere, having been produced—insofar as exteriors are concerned—right on the ground at Santa Rosa when the unit spent several weeks in that town. Camera work by Joseph Valentine is consistently good throughout. *Walt.*

CHETNIKS

('The Fighting Guerrillas')

Hollywood, Jan. 9.

20th Century-Fox release of Sol M. Wurtzel production. Features Phillip Dorn, Anna Sten, John Sheppard, Virginia Gilmore, Martin Kosleck. Directed by Louis King. Screenplay by Jack Andrews, E. E. Paramore; original by Andrews; camera, Glen MacWilliams; editor, Alfred Day; dialog director, Paul Le Pere. Tradeshown in L. A., Jan. 8, '43. Running time, **73 MINS.**

Gen. Draja Mihailovitch ..... Philip Dorn
Lubitca Mihailovitch ..... Anna Sten
Alexis ..... John Sheppard
Natalia ..... Virginia Gilmore
Colonel Brockner ..... Martin Kosleck
General Von Bauer ..... Felix Basch
Major Danilov ..... Frank Lackteen
Nada ..... Patricia Prest
Mirko ..... Merrill Rodin
Captain Savo ..... Leroy Mason

'Chetniks' is a straightforward drama detailing an episode in the current battle of the courageous Jugoslav army of fighters led by General Draja Mihailovitch against the Nazi occupants of their country. Contrasting activities of the fighting guerrillas with the attempts of Nazi military and Gestapo leaders to swing the populace into line, picture carries solid dramatic content, and will provide good entertainment generally. Lacking sufficient cast marquee dressing, picture needs exploitation to carry it through keys as solo or billtopper in the regular bookings.

Film biography of the Chetnik leader was lined up with cooperation of the Jugoslav embassy in this country, with dramatic situations incorporated in the screen display based on fact and newspaper reports from the country. The heroics and daring of Mihalovitch and his guerrilla band are capably presented on the screen, and his outsmarting of the Nazis at every turn makes for good theatre.

Tale opens with the guerrillas capturing an Italian supply column and runs through fast-paced melodramatic happenings that includes visit of Mihalovitch and his aides to the German headquarters in the village under flag of truce to demand that the natives be provided with food to prevent starvation plans of the Nazis. Leader's wife and two children remain in the town under assumed names, but are finally uncovered by Gestapo chief Martin Kosleck. Latter and military leader Felix Basch use the prisoners as bait to force disbanding of the guerrilla army, but Mihailovitch engages in deft strategy to catch the Germans off guard, destroy their occupational forces, and capture the town.

Cast is well selected, with Philip Dorn excellently handling portrayal of the patriotic and battling leader. Anna Sten is his wife, John Shepperd and Frank Lacteen his aides, and Kosleck and Basch the Nazi Gestapo and military commanders of the town. Script by Jack Andrews and Ed Paramore develops in a straight line and maintains consistent pace throughout. Direction by Louis King amply displays the dramatic factors of the picture. *Walt.*

MARGIN FOR ERROR

Hollywood, Jan. 8.

20th Century-Fox release of Ralph Dietrich production. Features Joan Bennett, Milton Berle and Otto Preminger. Directed by Preminger. Screenplay, Lillie Hayward; from play by Clare Boothe; camera, Edward Cronjager; editor, Louis Loeffler. Tradeshown in Los Angeles Jan. 8, '43. Running time, **74 MINS.**

Sophie Baumer ..... Joan Bennett
Moe Finkelstein ..... Milton Berle
Karl Baumer ..... Otto Preminger
Baron Von Alvenstor ..... Carl Esmond
Otto Horst ..... Howard Freeman
Frieda ..... Poldy Dur
Dr. Jennings ..... Clyde Fillmore
Mrs. Finkelstein ..... Ferike Boros
Solomon ..... Joe Kirk
Fritz ..... Hans Von Twardowski
Saboteurs ..... Ted North, Elmer Jack Semple, J. Norton Dunn
Kurk Moeller ..... Hans Schumm
Captain Mulrooney ..... Ed McNamara
Coroner ..... Selmar Jackson

This film adaptation of Clare Boothe's Broadway comedy of three years ago falls short of present audience requirements in screen fare.

Story picks up the original idea of New York's Mayor LaGuardia in delegating Jewish policemen to guard the German consulate. Otto Preminger, who handled the stage role of the Nazi consul, repeats here in addition to directing. There are strange manipulations and sneaky happenings within the consulate walls, including Joan Bennett as the loveless wife who's forced to stick with the Nazi to protect her father in Czechoslovakia; Carl Esmond as the consulate secretary who is being maneuvered to take the rap for unaccounted funds dissipated by Preminger; bundleader Howard Freeman, a milquetoast and flustery type being given the brushoff by the dominating Nazi consul.

It all sums up to death of Preminger during a Hitler broadcast, with indications pointing to knife murder by Freeman and shooting by Miss Bennett. It's all quite hazy, but scientific analysis discloses that the no-good consul died of poison which he had intended for Esmond. Picture has brief prolog and epilog, with copper Milton Berle bound on troopship overseas along with Esmond, and former tells the doughboys of his experiences in the consulate.

Angle of having the Jewish cops guard the Nazi headquarters predicated chances for some snappy and explosive comedy and dialog quips, but they soon faded out entirely, and Berle found himself smothered by a cumbersome script. Preminger directed with a heavy hand and retains more of stagey dialog rather than giving comedy aspects to the piece as was done in the second half of the original play.

Cast is handicapped by material. Berle is only able to generate a few snickers that are spaced too far apart. Preminger's part is too unimportant for such high rating. Miss Bennett is mainly decorative; Esmond is okay and so is Freeman. Others in support include Poldy Dur, Clyde Fillmore and Ed McNamara. Picture is virtually a one-setter, further restricting tempo required of picture versions of plays. *Walt.*

The Meanest Man in the World

Hollywood, Jan. 8.

20th Century-Fox release of William Perlberg production. Stars Jack Benny, Priscilla Lane; features Rochester (Eddie Anderson). Directed by Sidney Lanfield. Screenplay by George Seaton and Allan House, based on play by George M. Cohan; camera, Peverell Marley; editor, Robert Bischoff. Tradeshown in L. A., Jan. 7, '43. Running time, **57 MINS.**

Richard Clark ..... Jack Benny
Janie ..... Priscilla Lane
Shufro ..... Rochester
Frederick P. Leggitt ..... Edmund Gwenn
Mr. Brown ..... Matt Briggs
Kitty Crockett ..... Anne Revere
Mrs. Leggitt ..... Margaret Seddon
Wife ..... Helene Reynolds
Husband ..... Don Douglas
Mr. Chambers ..... Harry Hayden
Mr. Billings ..... Arthur Loft
Judge ..... Andrew Tombes
Farmer ..... Paul Burns

It will take all of the radio-acquired marquee voltage of Jack Benny and Rochester to put this one through the regular runs for more than passing attention. It's a loosely-bundled and not-too-explosive comedy more closely related to the Benny radio technique than picture lines.

Entire comedy side is dependent on by-play, crossfire, and banter between Benny and his handyman Rochester. The late George M. Cohan would never recognize much semblance to his play. Picture shows that the by-play between Benny and Rochester can linger too long when spotlighted on the screen, and director Sidney Lanfield seemed to have had the ball intercepted in the first reel, and he never recovered it for the rest of the footage.

What fragile story there is concerns Benny as a young small-town lawyer who's romantically inclined towards Priscilla Lane. He's too soft-hearted, and when moving to New York to make fame and fortune, clients are missing, until he simulates meanness. Candid camera shot of him taking candy stick from a child, published in local daily, brings him raft of clients and tab of 'meanest man in the world.' There's arrival of Miss Lane and father in the big town when he's broke and takes over a swank apartment, and again at the finish for a most synthetic clinch.

Picture is a lot of froth without foundation underneath. Comedy situations are of synthetic nature, wherein Benny or Rochester chiefly toss quips into the microphone. As such, it's mildly diverting entertainment, but hardly solid enough to hold up beyond nominal rating for the regular bookings when soloed or toplinced. It's had re-take trouble and the cutting has pruned it down to less than an hour.

Benny and Rochester display their radio personalities throughout, especially in delivery of respective lines. Miss Lane is okay as the girl, and does what she can with the slight and inadequate material. Edmund Gwenn, Matt Briggs, Anne Revere and Margaret Seddon provide bulk of support. *Walt.*

IMMORTAL SERGEANT

Hollywood, Jan. 11.

20th Century-Fox release of Lamar Trotti production; screenplay by Trotti. Stars Henry Fonda, Maureen O'Hara; features Thomas Mitchell. Directed by John Stahl. From novel by John Brophy; camera, Arthur Miller; editor, James B. Clark. Tradeshown in L. A. Jan. 8, '43. Running time, **90 MINS.**

Corporal Colin Spence ..... Henry Fonda
Valentine ..... Maureen O'Hara
Sergeant Kelly ..... Thomas Mitchell
Cassidy ..... Allyn Joslyn
Benedict ..... Reginald Gardiner
Pilcher ..... Melville Cooper
Symes ..... Bramwell Fletcher
Cottrell ..... Morton Lowry
Specialty Dancers ..... Bob Mascagno, Italia De Nubila
Nurse ..... Jean Prescott

With the North African campaign currently getting headline attention and slated to remain on the front pages for the next several months, 'Immortal Sergeant' is a timely war melodrama that will roll through the regular runs for profitable biz. Exploitation-minded exhibs can generate added coin through concentration on picture's North African desert battle background.

Story is a compact drama, interestingly told, of a lost sunrise patrol on the Libyan desert. It's an intimate study of characters and hardships encountered in the desert, until four survivors of the original 14 finally get back to their base. There's the sergeant, Thomas Mitchell, resourceful tactician of the last war and a most inspiring leader for the unit. It's his influence, after fatal wounding, that drives corporal Fonda on with the remnants of the outfit and transforms Fonda from a self-effacing individual into a determined, confident personality. Desert warfare is vividly displayed, with the little group facing the rigors of forced marches across the sands with limited supplies; and mixing in several engagements against enemy units encountered along the way, including the climactic blasting of a German camp set up in an oasis. Neatly dovetailed via cutbacks is romance between Fonda and Maureen O'Hara.

Producer-writer Lamar Trotti provides director John Stahl with a neatly-woven script, and Stahl directs in deft style, highlighting and accentuating the characters of the piece.

Fonda gives an impressionable performance as the reticent individual who is regenerated via army experience and influence of the sarge, while Mitchell clicks solidly as the veteran soldier. Allyn Joslyn, Melville Cooper and Morton Lowry are prominent as the three privates led through the sand wastes by Fonda, while Reginald Gardiner is an aggressive war correspondent supplying third angle to the romantic triangle.

Two spectacular sequences provide vivid war encounters. First is the enemy plane attack on the trucks and light tanks of the patrol; and the final demolishment of the German oasis encampment by the quartet in a desert wind and sandstorm which provide a most suitable climax for the expedition.

Production layout naturally concentrates most of the footage on desert locations, and latter have been excellently selected. Photography by Arthur Miller is excellent throughout. *Walt.*

Miniature Reviews

'Shadow of a Doubt' (U). Suspenseful drama in typical Alfred Hitchcock style. Good entertainment of type. Will click.

'Chetniks' (20th). Good dramatic reenactment of adventures of Jugoslav guerrillas battling Nazi invaders. Okay biz.

'Margin for Error' (20th). Dull comedy adapted from stage play of same name. For duals.

'The Meanest Man in the World' (20th). Jack Benny and Rochester's radio followers will have to support this one chiefly.

'Immortal Sergeant' (20th). Topical adventure drama of warfare in the Lybian desert good entertainment and b.o.

'Silver Queen' (UA). Strictly B featuring Priscilla Lane, George Brent and Bruce Cabot.

'Sundown Kid' (Rep). Entertaining western with fresh slants, starring Don 'Red' Barry.

'Boss of Big Town' (PRC). Racketeering item that will serve satisfactorily on the lesser time.

'La Novia De Primavera' (Argentine). Fair Argentine made, based on radio drama.

SILVER QUEEN

United Artists release of Harry Sherman production. Features George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman and Eugene Pallette. Directed by Lloyd Bacon. Screenplay by Bernard Schubert and Cecile Kramer from an original story by Forrest Halsey and William Allen Johnston; photography, Russell Harlan. At Globe theatre, N. Y., Jan. 9, '43. Running time, **81 MINS.**

James Kincaid ..... George Brent
Coralie Adams ..... Priscilla Lane
Gerald Forsythe ..... Bruce Cabot
Hector Bailey ..... Lynne Overman
Steve Adams ..... Eugene Pallette
Mrs. Forsythe ..... Janet Beecher
Blackie ..... Guinn 'Big Boy' Williams

One of the more ambitious productions attempted by Harry Sherman and one of his few non-saddle sagas, 'Silver Queen' emerges strictly a 'B' which should do o.k. as a dual supporter. That it doesn't realize its full potentialities as a b.o. attraction on its own is due to the hackneyed gambling yarn it unfolds. Otherwise, Sherman has taken advantage of all the basic entertainment elements it affords.

Budgeted far beyond the average 'B' product, it leans heavily on atmospheric settings, boasts an excellent cast of b.o. reliables who get down to the business of unfolding the trite narrative without distractions, and carries a fair measure of suspense in Lloyd Bacon's competent directing. For good measure, Sherman has tossed in a climactic fistic fray between the two male principals, George Brent and Bruce Cabot, that packs a terrific wallop for several minutes. Be it nostalgia or just a way of reminding audiences that at heart he's still a top western producer, Sherman has given the bare knuckle sequence everything he's got. So do the participants. Film is one of the Par pix taken over by UA for release.

Yarn is localed in New York and later in Frisco, in the '70's, and is spun around an aristocratic dame (Priscilla Lane) who is left holding a bagful of creditors when her papa (Eugene Pallette) kicks in after gambling away the family fortune, including deed to a once prosperous Nevada mine. Latter was acquired via the poker route by a professional gambler (Brent), who falls for the Lane gal but bows out when he learns she's going to marry a guy (Cabot) who can give her lots of security and social prestige. As a token of his own love, Brent turns the deed over to Cabot as a gift for the gal, but the fiance keeps the paper for himself. Cursed with papa's gambling instincts, Miss Lane changes her mind about marrying and heads for Frisco where, bent on discharging the family debts, she opens a fabulous joint called the 'Silver Queen' and cleans up. She sends the money back to Cabot with instructions to pay off, but latter uses coin in quest of new vein of ore in mine. Brent shows up in time for inevitable exposure and final clinch.

Miss Lane and Brent do the best they can with their roles, with Cabot at all times convincing as the cheat. In lesser parts, Pallette, Lynne Overman, Janet Beecher and Guinn Williams, latter as Brent's stooge, are likewise o.k. Russell Harlan's camera work stands out, with ample footage on N. Y. upper crust life and the later Frisco and Nevada background sequences providing opportunity for a colorful pattern. *Rose.*

SUNDOWN KID

Republic release of Eddy White production. Stars Don 'Red' Barry; features Ian Keith, Helen MacKellar, Linda Johnson, Emmett Lynn. Directed by Elmer Clifton. Story and adaptation, Norman S. Hall; editor, William Thompson; camera, Ernest Miller. At New York, N. Y., dual, week Jan. 5, '43. Running time, **55 MINS.**

Red Tracy / Red Brannon ..... Don 'Red' Barry
J. Richard Spencer ..... Ian Keith
Lucy Randall ..... Helen MacKellar
Lynn Parsons ..... Linda Johnson
Pop Tanner ..... Emmett Lynn
Vince Ganley ..... Wade Crosby
Jim Dawson ..... Ted Adams
Mrs. Peabody ..... Fern Emmett
Nick Parker ..... Bud Geary
Luke Reed ..... Bob Kortman
Tex Bronner ..... Ken Duncan

Don 'Red' Barry may not be the average conception of a western star, nor is he the accepted romantic type but when it comes to performance, notably in using his fists, the young saddle-leather star has considerable on the ball. In 'Sundown Kid' he has a vehicle that will force him ahead, meantime giving followers of western adequate entertainment value.

With producers of westerns trying to get away from rustlers and water poachers, Eddy White gives 'Sundown Kid' a counterfeiting background. The role handed Barry is that of a Pinkerton detective, again a switch from marshals or sheriffs. With film opening in a prison, Barry is spotted there as a Pink with a view to getting a line on a counterfeiting ring from a fellow prisoner.

Action shifts to the wide open spaces where the counterfeiting mob is in operation. Joining up with them though the phoney-money manufacturers are suipicious of him, Barry learns a rich recluse is being mulcted of her property through the use of the bad coin. Plot also finally reveals Barry as the long-lost son of the old lady, while the girl is a reporter from Chicago rather than the customary daughter or niece of a rancher. She's Linda Johnson, who does a nice job.

Ian Keith plays a smalltown attorney, the higher-up in the counterfeiting ring, while Ted Adams is one of his principal henchmen. Both acquit themselves creditably. Helen MacKellar does the recluse appropriately. *Char.*

BOSS OF BIG TOWN

Producers Releasing Corp. release of Jack Schwarz production. Features John Litel, Florence Rice, H. B. Warner, Jean Brooks, John Miljan. Directed by Arthur Dreifuss. Story and adaptation, Edward Dein; editor, Charles Henkel; camera, Marcel le Picard. At New York, dual, week Jan. 5, '43. Running time, **65 MINS.**

Michael Lynn ..... John Litel
Linda Gregory ..... Florence Rice
Jeffrey Moore ..... H. B. Warner
Iris Moore ..... Jean Brooks
Craige ..... John Miljan
Dr. Gil Page ..... David Bacon
Mrs. Lane ..... Mary Gordon
Bram Hart ..... Frank Ferguson
Foster ..... John Maxwell
Graham ..... Paul Duboy
Inspector Torrence ..... Lloyd Ingram
Francis Hart ..... Patricia Prest

Dated as to the racketeering angle, but possessing some timeliness due to the fact food, now scarce, is involved, 'Boss of Big Town' is sufficiently well put together to serve suitably in lesser runs and particularly as the associate feature on double bills.

The story concerns the operations of a gang of racketeers who control the wholesaling of food, notably milk, and gets theirs through pushing up prices. Seeking to swing the superintendent of a big city market to their side, their racket is smashed only after John Litel finally goes over to their camp under the guise of playing ball, but actually with a view to uncovering the higherups. Brains of the mob is H. B. Warner, a prominent attorney who is looked upon as a public-spirited citizen.

Litel, as the city market official, turns in a smooth and convincing performance, while Florence Rice, opposite him, does acceptably. Warner's job is in the familiar groove but okay. Jean Brooks plays Warner's daughter and John Miljan a racketeer, latter imparting to the role his usual suavity.

Jack Schwarz' production is ample and the direction by Arthur Dreifuss commands approval. *Char.*

La Novia De Primavera

('Spring Bride')

(ARGENTINE-MADE)

Buenos Aires, Jan. 2.

Lumiton production and release. Stars Maria Duval; feateres Roberto Airaldi, Federico Mansilla, Aurelia Ferrer, Norma Castillo, Jose Capilla, Pola Alonso, Rene Fischer Bauer, Roberto Soria, Lony Pagano, Elisa Landi, Amelia Pena, Elina Colomer, and Martha Quinteros. Directed by Carlos Hugo Christensen. Story, Julio Porter; adapted by Francisco Oyarzabal; camera, Pablo Tabernero. Reviewed at the Broadway, Buenos Aires. Running time, **68 MINS.**

Based on a radio dramatization, 'La Novia de Primavera' ('Spring Bride') retains too much of its microphone background to make it a really acceptable piece, but listening audience should make it a solid grosser, particularly in nabe houses. Notable chiefly for improvement it shows in the work of Maria Duval, a youthful star who carries the weight of the plot and indicates strong possibilities for Hollywood.

Plot deals with a young girl who pretends to her friends that she is the fiancee of a famed author. When he arrives at her home, as a gag he keeps up the deception. Gal takes the 'engagement' seriously and believes her love reciprocated, only to suffer disillusionment when she discovers that it is her big sister the writer has fallen for. Yarn ends in the manner of some of the earlier Durbins, with a youthful sweetie on hand to ease the pain.

Roberto Airaldi, in the male lead, is fair, and Norma Castillo, w.k. on radio, is o.k. but hardly photogenic. Comedienne Teresita is outstanding in the supporting cast, as is Elina Colomer.

While sound and photography only so-so, simplicity of the story and particularly charm of the cast should help at the b.o. *Ray.*

Chi Breezy; 'Action' Good $16,000, 'Hadley' Fine $9,000, 'Morocco' 3d Plus Millinder-Ink Spots Big $50,000

Chicago, Jan. 12.

Grosses are holding up well despite bad weather, with the Monday night crowds, caused by downtown department stores being open that evening, helping to swell the take.

Chicago theatre is holding over 'Road to Morocco' for a third week with change of stage show. First time in long while film has played that long at the Chicago.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75) —'War Against Mrs. Hadley' (M-G). Good $9,000. Last week, 'Seven Sweethearts' (M-G) and 'Street of Chance' (Par), nice $8,000.

Chicago (B&K) (4,000; 35-55-75)—'Road to Morocco' (Par) (3d wk) plus Lucky Millinder's orch and Inkspots. Big $50,000. Last week, 'Road to Morocco' and Les Brown's orch, hefty $55,000.

Garrick (B&K) (900; 35-55-65-75) —'Undying Monster' (20th) and 'Dr. Renault's Secret' (20th) (2d wk). Good $7,500. Last week, fine $9,500.

Oriental (Iroquois) (3,200; 28-33-44-55)—'Lady From Chungking' (PRC) and Henry Busse orch on stage. Very good $22,000. Last week, 'Ice-Capades Revue' (Rep) and 'Bombshells of 1943 Revue' on stage, satisfactory $22,000.

Palace (RKO) (2,500; 33-44-66-75) —'Once Upon Honeymoon' (RKO) and 'Behind 8 Ball' (U) (2d wk). Nice $11,000. Last week, good $16,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'George Washington Slept Here' (WB) (3d wk). Average $12,000. Last week, strong $16,000.

Stake-Lake (B&K) (2,700; 35-55-65-75)—'Me and My Gal' (M-G) (3d wk). Stout $18,000. Last week, great $24,000.

United Artists (B&K) (1,700; 35-45-65-75)—'Stand By for Action' (M-G). Good $16,000. Last week, 'Moon and Sixpence' (UA), trim $13,000.

Woods (Essaness) (1,200; 33-44-55-75)—'Aircraft Missing' (UA) and 'Madame Spy' (RKO) (2d wk). Good $7,000. Last week, excellent $11,000.

'Thunder Birds' Good 10G, Mpls.; 'Dandy' 2d, Same

Minneapolis, Jan. 12.

Biggest boxoffice magnet in town is still 'Yankee Doodle Dandy,' although it's a State holdover after a terrific first week. Most important newcomers are 'George Washington Slept Here' and 'Thunder Birds.' Each has won plenty of approval. 'You Were Never Lovelier' is still another holdover. So, too, is 'Moon and Sixpence,' in its third week.

After the weekend New Year's holiday period, business started another nosedive and is still in the throes of a slump, with terrible weather conditions and gasoline rationing blamed. There's no Orpheum stage show until Jan. 22 when the Four Ink Spots come in.

Estimates for This Week

Aster (Par-Singer) (900; 17-22)—'Behind 8 Ball' (U) and 'Underground Agent' (U). In for five days and stretching toward nice $2,000. Last week, 'Army Surgeon' (RKO) and 'Mug Town' (U), split with 'Half Way to Shanghai' (U) and 'That Other Woman' (20th), big $3,100 in nine days.

Century (P-S) (1,600; 30-40-50)—'George Washington Slept Here' (WB). Benny-Sheridan combo good boxoffice and picture well liked. Neat $8,500 indicated. Last week, 'You Were Never Lovelier' (Col), big $7,500.

Gopher (P-S) (1,000; 28-30)—'Manila Calling' (20th). No names that mean much, but film favorably received. Mild $2,800 indicated. Last week, 'Between Us Girls' (U), good $3,500.

Lyric (P-S) (1,091; 30-40-50)—'Never Lovelier' (Col) (2d wk). Moved here after hefty $7,500 first week at Century and should reach pretty good $4,000. Last week, 'Palm Beach Story' (Par) (2d wk), good $5,000 after strong $10,000 first week at State.

Orpheum (P-S) (2,800; 30-40-50)—'Thunder Birds' (20th). Heavily advertised, and although lacking in strong cast names is faring well by virtue of its timeliness and merits. Good $10,000 in sight. Last week, 'Across Pacific' (WB) and Charlie Barnet's band, etc., on stage (40-44-55), big $16,500.

State (P-S) (2,300; 30-40-50)—'Yankee Doodle Dandy' (WB) (2d wk). Heaps of praise by critics and pleased customers poured on this one, and it's delivering at boxoffice in big way. After smashing $16,000 first week is headed for a strong $10,000.

Uptown (Par) (1,100; 30-40)—'Road to Morocco' (Par). First neighborhood showing and Bob Hope top boxoffice name here, so may reach nifty $5,000. Last week, 'Desperate Journey' (WB), first neighborhood showing, big $4,000.

World (Par-Steffes) (350; 30-40-50-55)—'Moon and Sixpence' (UA) (3d wk). Okeh $2,000 in prospect. Last week, good $3,500.

'7 DAYS LEAVE' STOUT $13,000 IN PORTLAND

Portland, Ore., Jan. 12.

Town is full of holdovers, but 'Stand By for Action,' at the Broadway, and 'When Johnny Comes Marching Home,' at the Mayfair, are staying over only five days at these two houses after hefty opening stanzas. 'Black Swan' is roaring along in its Orpheum holdover. 'Seven Days Leave' is strong at the Paramount, where 'Road to Morocco' just finished a terrific 16-day engagement. 'Arabian Nights' also is continuing to nice biz in its third session at the United Artists.

Estimates for This Week

Broadway (Parker) (1,900; 40-50-65)—'Stand By Action' (M-G) (2d wk.). Good $7,000 in five days. First week, strong $13,500.

Mayfair (Parker-Evergreen) (1,500; 40-50-65) — 'Johnny Comes Marching Home' (U) and 'Nightmare' (U) (2d wk.). Fair $4,500 in five-day session. First week, nice $9,000.

Orpheum (Hamrick - Evergreen) (1,800; 40-50-65) — 'Black Swan' (20th) (2d wk.) and 'Stand By Networks' (Col) (1st wk.). Roaring along on holdover to great $11,000. First week, with 'Laugh Your Blues Away' (Col), terrific $17,200.

Paramount (H-E) (3,000; 40-50-65) —'Seven Days Leave' (RKO) and 'Time to Kill' (20th). Strong $13,000. Last week 'Road to Morocco' and 'Underground Agent' (Col) (2d wk.), terrific $16,500, making smash $37,000 for 16-day run.

United Artists (Parker) (1,000; 40-50-65)—'Arabian Nights' (U), (3d wk.). Nice $6,300. Last week, solid $9,500 for second session.

H.O.s, Gas Curbs Nix Balto; '8 Ball' $7,000

Baltimore, Jan. 12.

Holdovers of last week's holiday product, and first repercussions of new gas rationing restrictions, are holding down this week's grosses all around. Good added action reported for 'Stand By for Action,' at Loew's Century, and 'Once Upon a Honeymoon,' coupled to h.o. of vaude at the combo Hipp. 'The Black Swan,' at the New, is also maintaining fair pace as is 'Arabian Nights,' in a third week at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-33-44-55)—'Stand By for Action' (M-G) (2d wk). Maintaining nice pace to $11,000 after booming holiday sesh of $22,200.

Hippodrome (Rappaport) (2,240; 17-28-38-44-55-66)—'Once Upon a Honeymoon' (RKO) (2d wk) plus h.o. of vaude. Holding nicely to $13,000 after very strong opening round to $19,300.

Keith's (Schanberger) (2,406; 17-28-35-44-55)—'Arabian Nights' (U) (3rd wk). Going strong to $9,000 after very rosy $37,700 for previous two holiday weeks.

Mayfair (Hicks) (980; 25-50)—'Behind 8 Ball' (U). Lone new entry in list of h.o.s and nicely spotted for okay $7,000. Last week, second of 'Ice Capades' (Rep), added all-right $4,300 to nice opening sesh to $7,600.

New (Mechanic) (1,680; 17-28-40-55)—'Black Swan' (20th) (2d wk). Moving along to okay $7,000 after mopping up $12,200; strong figure for limited seating here.

Stanley (WB) (3,280; 17-28-38-40-55)—'Washington Slept Here' (WB) (2d wk). All right at $8,000 after rosy initial round at $21,600.

Valencia (Loew's-UA) (1,450; 17-28-44-55)—'Gillespie's New Assistant' (M-G). Fairish response to $4,000. Last week, 'Reunion in France' (M-G), in moveover from downstairs Century, held good pace at $5,800.

First Runs on Broadway

(Subject to Change)

Week of Jan. 14

Astor — 'Tennessee Johnson' (M-G) (12).

(Reviewed in 'Variety' Dec. 16)

Capitol—'In Which We Serve' (UA) (4th week).

(Reviewed in 'Variety' Oct. 7)

Criterion—'Commandos Strike at Dawn' (Col) (13).

(Reviewed in 'Variety' Dec. 9)

Globe—'Silver Queen' (UA) (9).

(Reviewed in current issue)

Hollywood—'Casablanca' (WB) (8th week).

(Reviewed in 'Variety' Dec. 2)

Music Hall—'Random Harvest' (M-G) (5th week).

(Reviewed in 'Variety' Nov. 25)

Paramount — 'Star Spangled Rhythm' (Par) (3d week).

(Reviewed in 'Variety' Dec. 30)

Rialto—'The American Empire' (UA) (13).

(Reviewed in 'Variety' Dec. 9)

Rivoli—'Shadow of a Doubt' (U) (12).

(Reviewed in current issue)

Roxy—'The Black Swan' (20th) (4th week).

(Reviewed in 'Variety' Oct. 21)

Strand—'Yankee Doodle Dandy' (WB) (4th week).

(Reviewed in 'Variety' June 3)

Week of Jan. 21

Astor — 'Tennessee Johnson' (M-G) (2d week).

Capitol—'In Which We Serve' (UA) (5th week).

Criterion—'Commandos Strike at Dawn' (Col) (2d week).

Hollywood—'Casablanca' (WB) (9th week).

Music Hall—'Random Harvest' (M-G) (6th week).

Paramount — 'Star Spangled Rhythm' (Par) (4th week).

Rivoli—'Shadow of a Doubt' (U) (2d week).

Strand—'Yankee Doodle Dandy' (WB) (5th week).

Abbott-Costello At Strong 24G Set Detroit Pace

Detroit, Jan. 12.

Biz in the loop currently is off but no more than expected after the great holiday boom which saw boxoffice records shattered in the first-runs. All seven houses still are on the strong side with only three fresh bills in the palaces.

Abbott and Costello's 'Who Done It,' combined with 'Nightmare,' at the Fox will slide ahead, but there will be strong competition from 'Moon and Sixpence' and 'Highways by Night' at the Palms-State, and 'George Washington Slept Here' and 'I Live on Danger' at the Michigan.

Estimates for This Week

Adams (Balaban) (1,700; 50-65)—'Black Swan' (20th) (3d wk) and 'Laugh Blues Away.' Given a freshener, record-breaker moved over from Fox and looks like great $9,500. Last week, 'Mummy's Tomb' (U) and 'Night Monster' (U), oke $8,300.

Broadway-Capitol (United Detroit) (2,800; 50-65)—'Forest Rangers' (Par) and 'Friendly Enemies' (U) (3d wk). Pair moved in after good two weeks at Palms-State; looks to fair $8,000. Last week, 'Bambi' (RKO) (4th wk) and 'Palm Beach Story' (Par) (3d wk), proved choice holiday combination with great $14,000.

Fox (Fox-Michigan) (5,000; 50-65) —'Who Done It?' and 'Nightmare' (U). Looks for sound $24,000. Last week, 'Black Swan' (20th) and 'Devil With Hitler' (UA) (2d wk), tagged a great $38,000 on first week's $52,500, which set a new house record.

Madison (United Detroit) (1,800; 50-65)—'Here We Go Again' (RKO) and 'Falcon's Brother' (RKO) (2d wk). Nice $8,000 after slick $13,000 in first stanza.

Michigan (United Detroit) (4,000; 50-65) — 'Washington Slept Here' (WB) and 'Live on Danger' (Par). Choice $20,000. Last week, 'Seven Days Leave' (RKO), plus Ink Spots and Lucky Millinder orch on stage, which also caught holiday-priced shows, sock $48,000.

Palms-State (United Detroit) (3,000; 50-65)—'Moon and Sixpence' (UA) and 'Highways by Night' (RKO). Catching plenty of attention, with $21,000 sighted. Last week, 'Forest Rangers' (Par) and 'Friendly Enemies' (U) (2d wk), great $15,000 after big $22,000 in first week.

United Artists (United Detroit) (2,000; 50-65)—'Me and My Gal' (M-G) and 'Sunday Punch' (M-G) (2d wk). Fine $13,000 likely after hefty $18,000 in first week.

N. Y. B.O.s Continue Bullish Despite Driving Ban; 'Harvest' Great $110,000 In 4th, 'Swan'-Miranda 3d Big 73G

The manner in which business is holding up on Broadway is nothing short of amazing considering that there is usually a sharp drop immediately after the year-end holiday stretch, this year a record-breaker. Past weekend was exceptionally strong, however, with theatre managers sensing that the ban on pleasure-driving helped rather than hurt. In the neighborhoods the tone of the business was also good.

All first-run houses in the downtown New York area held shows over from New Year's excepting the small-seater Globe, which brought in 'Silver Queen' Saturday morning (9). It's doing very well, indications pointing to around $12,500.

However, three other theatres changed shows yesterday (Tuesday); Astor opening 'Tennessee Johnson' yesterday morning, while Rivoli and Criterion had special preems in the evening. Riv had a night opening of 'Shadow of Doubt' for the benefit of the Citizen's Committee of the Army and Navy. At the Criterion there was a special preem last night (Tuesday) of 'Commandos Strike at Dawn,' with proceeds going to the United Nations Week campaign.

Astounding grosses are being piled up this week by numerous holdovers. 'Random Harvest,' in its fourth week at the Music Hall, will hit $110,000, exceptionally big, and will remain here for several weeks longer.

No less sensational is what 'Star Spangled Rhythm' and Benny Goodman are doing at the Paramount. On the second week ended last night (Tuesday) a monumental $81,000 was taken in, largest second stanza the house has ever had on any show. For the initial seven days over New Year's the take zoomed to $113,500, an all-time high in the 16 years operation of the theatre regardless of policy or scale. The previous record of $101,000 was set by 'Roadhouse Nights' (Par) away back in 1930.

The Roxy finished its third week last night (Tuesday) with 'Black Swan' and Carmen Miranda on stage, a mighty biz-getter here, at $73,000. On New Year's week, picture's second, the take was $111,000, highest gross at the theatre since 1927, except for 'Swan's' $114,500 on the first lap.

'Yankee Doodle Dandy' and Jimmy Dorsey are still knocking 'em dead at the smaller Strand, with this week (3d) looking to $50,000, immense even for any first stanza at this house. Over New Year's, on the second round, the gross stood at $56,800, near to the high under the pitband policy here, in effect around five years.

'In Which We Serve' has dropped somewhat at the Capitol, where currently on its third week, but is still very strong at the $45,000 sighted. It had two powerful weeks ahead.

Doing better than it did before Christmas, 'Casablanca' will get close to $23,000 this week, its seventh, very stout and remains another week or longer.

The second-run State appears in line for a big week of $30,000 or near with 'White Cargo' and the George Abbott tab version of 'Best Foot Forward.'

Estimates for This Week

Astor (Loew's) (1,140; 55-65-$1.10) —'Tennessee Johnson' (M-G) opened here yesterday morning (Tuesday). The final five days on the 12th week of 'For Me and My Gal' (M-G) was over $11,000, fair. Over New Year's week the picture jumped to $21,000, very good.

Capitol (Loew's) (4,620; 35-55-85-99-$1.25) — 'In Which We Serve' (UA) (3d wk). Off from the fast holiday pace set but still plenty fancy at $45,000 and remains on. Last week, the New Year's hypo sent the gross to $73,000, heavy takings.

Criterion (Loew's) (1,062; 35-44-55-75)—'Commandos Strike at Dawn' (Col). Given special benefit opening last night, this one begins regular run this morning (Wednesday). 'Whistling in Dixie' (M-G) went two weeks, bringing a nice profit at $22,000 the first seven days and $12,000 the second stanza.

Globe (Brandt) (1,250; 35-55-75-85)—'Silver Queen' (UA). Started out well and should hit around $12,500, holding over. Last week second for 'Jacare' (UA), $9,300, good.

Hollywood (WB) (1,225; 65-75-$1.10-$1.25)—'Casablanca' (WB) (7th wk). Unusually fine staying powers will mean close to $23,000 this week (7th), while the prior round (6th) over New Year's was $28,200, high profits.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Gentleman Jim' (WB) and 'Flying Fortress' (WB), both 2d-run dualed. Acceptable $9,500 seen for this pair. Up ahead, 'Springtime in the Rockies' (20th) (2d run) and 'Secret Enemies' (WB) (1st run) got $10,200.

Paramount (Par) (3,664; 35-55-85-99-$1.10)—'Star Spangled Rhythm' (Par) and Benny Goodman, plus Frank Sinatra, others, on stage (3d wk). A whirlwind at the b.o., with the second week ended last night wham $81,000. The first seven days aided by New Year's, struck new high at $113,500.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65) — 'Random Harvest' (M-G) and stageshow (4th wk). Running ahead of anything that has ever played here, with this week (4th) looking socko $110,000. The previous round (3d) hit $125,000, extremely big. 'Harvest' remains indefinitely. On the first four weeks it will top 'Mrs. Miniver' for the same period. 'Min' was held 10 weeks.

Rialto (Mayer) (594; 28-44-55)—'American Empire' (UA) opens here this morning (Wednesday). 'Sherlock Holmes and Secret Weapon' (U) went nine days, getting satisfactory $9,000 on the run.

Rivoli (UA-Par) (2,092; 35-55-75-85-99)—'Shadow of Doubt' (U) begins regular engagement here today (Wednesday) following benefit opening last night. 'Arabian Nights' (U) had two potent weeks over the holidays, but then petered out, final five days being short of $20,000. Week before, over New Year's, second for film, was near to $40,500, big.

Roxy (20th) (5,886; 40-55-65-75-85-99)—'Black Swan' (20th) and stageshow headed by Carmen Miranda (4th-final wk). Mounted to $73,000 on the third lap ended last night (Tuesday), very meaty, while the second week went to $111,000. First, through Xmas, scored sensational $114,500.

State (Loew's) (3,450; 39-44-55-75-99-$1.10)—'White Cargo' (M-G) (2d run) and stage show, 'Best Foot Forward.' Strong pull will account for close to $30,000, very fancy. Last week, 'Night to Remember' (Col) (1st run) and Ella Fitzgerald, Romo Vincent, others, bettered $37,000, great.

Strand (WB) (2,756; 35-55-75-85-99-$1.10)—'Yankee Doodle Dandy' (WB) and Jimmy Dorsey band (3d wk). Holding up remarkably, this week (3d) appearing around $50,000, great. Last week (2d) was $56,800, terrific. Remains on.

'Reunion' Plus Osborne Solid $24,000 in D. C.

Washington, Jan. 12.

Walloping business carried over to 1943 and the pleasure-car riding ban hasn't hurt yet. 'Reunion in France' with Will Osborne band is pacing the town at the Capitol.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66) —'Reunion in France' (M-G) with Will Osborne orch on stage. Nifty $24,000. Last week, 'Whistling in Dixie' (M-G) with vaude. Aided by midnight show, sizzling $26,000.

Columbia (Loew) (1,234; 28-44)—'Springtime in Rockies' (20th) okay $6,000. Last week, 'White Cargo' (M-G), swell $6,500.

Earle (WB) (2,210; 28-39-44-66)—'Washington Slept Here' (WB) with vaudeville (2d wk). Nice $14,500. First week, gigantic $26,000 in eight days.

Keith's (RKO) (1,800; 40-50-65)—'Once Upon Honeymoon' (RKO) (3d wk). Looks like grand $10,000, and may hold. Earlier sessions were $19,000 and $17,000, plenty strong.

Metropolitan (WB) (1,600; 28-44)—'Now Voyager' (WB) (2d wk). Fine $8,500 after monster $14,100 last week, boxoffice record at this scale.

Palace (Loew) (2,242; 28-55)—'Stand by Action' (M-G) (2d wk). Will get fine $14,000 after torrid $23,500 for opening session.

Starting With 'Zero'

Hollywood, Jan. 12.

Production program of 52 pictures for 1943-44 goes to bat Feb. 3 at Producers Releasing Corp. with 'Latitude Zero,' a war feature, as the first entry.

Leon Fromkess, production chief, announced that the new program would contain the same number of features and cowboy pictures as last year.

GIGANTIC 50 CITY DAY-AND-DATE WORLD PREMIERE THIS WEEK UNDER THE SPONSORSHIP OF RADIO STATION WLW

"The Nation's Station"
WLW
Cincinnati

CALLING MOVIE PATRONS TO FILL 100,000 SEATS IN ITS LISTENING AREA!

The widest, most intensive coverage ever given a motion picture . . . to the millions of listeners served by "The Nation's Station"—

JANUARY 14th

World Premiere Showings in theatres all over the WLW territory, honoring that station's own GREGOR ZIEMER, famous commentator on world affairs, and author of the book from which the picture was made.

A spectacular introduction of the attraction that's coming your way with a rush and a roar of tidal-wave publicity!

HITLER'S CHILDREN

Film Daily says: "Tremendous grosses held certain for this dramatic thunderbolt about Nazi Germany."

Motion Picture Herald says: "This story is one that had to be told..A strong picture dramatically and realistically and it should be a strong attraction."

Motion Picture Daily says: "Strong and unrelenting..Ought to create excitement ..Has dramatic wallop and the merit of truth."

Variety says: "Entertainment as well as exploitation values may be relied on for results."

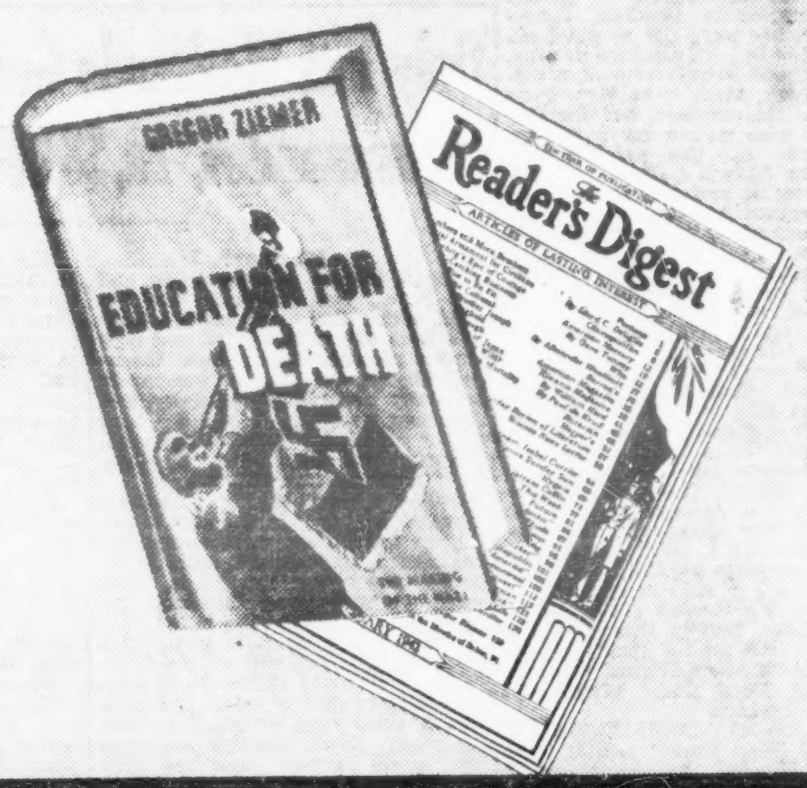
Showman's Trade Review: "Should be a 'must' on every American's picture list."

Hollywood Reporter: "A vital and angry document..by long odds the frankest picture about Nazi Germany that Hollywood has yet undertaken."

Hollywood Variety: "Should hit."

RKO RADIO PICTURES

Based on the Best Seller "EDUCATION FOR DEATH" by GREGOR ZIEMER, And As Told To Millions in READER'S DIGEST!



WITH
TIM HOLT • BONITA GRANVILLE • KENT SMITH • OTTO KRUGER • H. B. WARNER and LLOYD CORRIGAN • ERFORD GAGE • HANS CONREID GAVIN MUIR • NANCY GATES

Produced by EDWARD A. GOLDEN • Directed by EDWARD DMYTRYK
Screen Play by Emmet Lavery

Biz Okay in Hub; 'Alcatraz'-Stager Fine 27G, 'Aircraft' $21,700 2 Spots

Boston, Jan. 12.

Considering ban on pleasure driving, business has been very satisfactory in the downtown film spots and shows little sign of slackening seriously. All of the houses are handy to subways and bus lines, and after-dark crowds show no tendency to diminish. On the contrary, weekends are practically up to autumn levels, and biz is expected to resume speed this week.

Holdovers are the rule this week, with 'Once Upon a Honeymoon' terrific at the Memorial for a second frame at $28,000. The new bill, also hitting a smart pace, is 'One of Our Aircraft Is Missing,' going to $21,700 or above at the Paramount-Fenway twins. Meanwhile 'Stand By for Action' is doing a brisk $34,000 at the two Loew spots for a second week, and other bills, notably Woody Herman's orch, distinctly okay.

Estimates for This Week

Boston (RKO) (3,200; 44-55-65-75-85)—Woody Herman orch, Rollo and Verna Pickert, Pat Henning, others, 'Seven Miles to Alcatraz' (RKO). Right in the groove here for $27,000. Last week, Earl Carroll's 'Vanities,' 'Johnny Comes Marching Home' (U), tremendous $32,000 (includes midnight show).

Fenway (M-P) (1,373; 30-44-60)—'Aircraft Missing' (UA) and 'Over My Dead Body' (20th). Smash, going to $7,200 and probably over. Last week, 'Palm Beach Story' (Par) and 'Hidden Hand' (WB), $6,000.

Memorial (RKO) (2,900; 44-55-65-75)—'Once Honeymoon' (RKO) and 'Great Gildersleeve' (RKO). In for a run here, going to fabulous $28,000 on 2d frame. Last week, including midnight shows, titanic $33,500.

Metropolitan (M-P) (4,367; 30-44-55-65-75) — 'Springtime Rockies' (20th) and 'Man in Trunk' (20th). A powerful school's-out attraction, going to $18,000 second week. First week, including extra shows, $26,000, smash.

Orpheum (Loew) (2,900; 44-55-65-75)—'Stand By for Action' (M-G) and 'McGuerins Brooklyn' (M-G). A holdover bill and potent at $19,000, 2d week. First week, including extras, $26,870.

Paramount (M-P) (1,300; 33-44-60)—'Aircraft Missing' (UA) and 'Over Dead Body' (20th). Socko for this downtown niche, drawing a plenty hefty $14,500, and maybe more. Last week, 'Palm Beach Story' (Par) and 'Hidden Hand' (WB), $12,000.

State (Loew) (3,200; 44-65-75)—'Stand By Action' (M-G) and 'McGuerins Brooklyn' (M-G). A second frame busybody, going to $15,000. Last week, $19,750.

Translux (Translux) (900; 17-28-44-55)—'Mug Town' (U) and 'Man's World.' Dead End Kids strong here, taking it to $6,000. Last week, 'Jacare' (UA) and 'Living Ghosts' (Mono), $5,000, 2d week.

'Black Swan' Flies High In Providence, $15,000

Providence, Jan. 12.

Being centrally located and within easy carline reach of nearly every Providence resident, downtown theatres have not as yet been hurt by the ban on pleasure driving. Neighborhood houses present a different story, since now they have but a limited clientele, and the theatregoer who waited for a two-in-one show at the neighborhood stand now finds it a little more difficult to reach, and is flocking to the main-stemmer instead.

The main stand is doing very well this week with Majestic's 'The Black Swan' leading the list. It is closely followed by Loew's State's second week holdover of 'Stand By for Action,' and RKO Albee's 'Once Upon a Honeymoon,' also a holdover. Strand's 'Forest Rangers' is plenty big. Only spot not doing so well, and this is laid to fact that house 'is difficult to heat,' is the Playhouse's 'Palm Beach Story.'

Estimates for This Week

Albee (RKO) (2,300; 30-40-50)—'Once Upon a Honeymoon' (RKO) and 'Mexican Spitfire's Elephant' (RKO) (2d wk.). Still strong and heading for nifty $11,000, after ringing up zowie $15,000 in opener.

Carlton (Fay-Loew) (1,400; 30-40-50)—'Yankee Doodle Dandy' (WB) (2d run). All set for steady $3,500. Last week 'Arabian Nights' (U) and 'Over My Dead Body' (20th) (2d run), swell $4,000.

Fay's (Indie) (2,000; 29-39-50)—'Boss of Big Town' (PRC) and vaude. Hypoed by servicemen's trade, garnering a happy $7,000. Last week 'Hi Ya, Chum' (Mono) and vaude. New Year Eve midnight show helped shoot take to big $8,000.

Majestic (Fay) (2,000; 30-40-50)—'Black Swan' (20th). House holding up very nicely with single feature program and should get swell $15,000. Last week 'Yankee Doodle Dandy' (WB) (2d run), swell $16,200.

Metropolitan (Indie) (3,200; 30-55)—'Rhythm Parade' (Mono) and Bob Chester orch, Beatrice Kay and Little Tough Guys on stage. Did all right with good $7,500 in three-day weekend. Last week 'Mountain Rhythm' (Rep) and Dick Rogers orch on stage, nice $8,000 in three days.

Playhouse (Indie) (2,200; 30-40-50)—'Palm Beach Story' (Par) and 'Henry Aldrich, Editor' (Par) (2d run). Hard-to-heat-house holding grosses down and not expecting anything better than poor $500. Last week 'Priorities on Parade' (Par) and 'Daring Young Man' (Par) (2d run), disappointing $250.

State (Loew's) (3,200; 30-40-50)—'Stand By for Action' (M-G) and 'McGuerins from Brooklyn' (UA) (2d wk.). Still going strong for nifty $11,500. Took in sock $18,500 in opening sesh.

Strand (Indie) (2,000; 30-40-50)—'Forest Rangers' (Par) and 'Johnny Doughboy' (Par). Opened swell and holding early pace for snappy $10,000. Last week 'Palm Beach Story' (Par) and 'Henry Aldrich, Editor' (Par), nice $8,000.

'Eyes'-Les Brown Big 15G, Omaha; A.&C., $11,200

Omaha, Jan. 12.

Orpeum is back to film-band policy with Les Brown orch and 'Eyes in the Night,' going to sock total. 'Who Done It?' and 'Wildcat' at the Omaha is getting a solid week.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-40-55-65)—Les Brown orch and revue on stage with 'Eyes in the Night' (M-G). Sock $15,000. Last week, 'Black Swan' (20th) and 'Careful, Soft Shoulder' (20th), big $13,500, one of strongest straight grosses ever here. Special $1 New Year's eve show not included.

Omaha (Tristates) (2,000; 11-30-35-50)—'Who Done It?' (U) and 'Wildcat' (Par). Trim $11,200. Last week, 'Washington Slept Here' (WB) and 'Just Off Broadway' (20th), okay $10,000 with holidays to help. New Year's eve show not included.

Brandies (Mort Singer) (1,500; 11-30-35-50) — 'Seven Days Leave' (RKO) and 'Falcon's Brother' (RKO) (2d wk). Nice $5,300. First week, $6,500.

Town (Goldberg) (1,400; 11-20-30)—'Timber' (U) and 'Wyoming' (Mono) triple split with 'Sundown Kid' (Rep) 'Penalty' (Mono) and 'Lone Prairie' (Col), 'Private Slack' (Indie) and 'Gang's Here' (Mono) with stage shows Saturday and Sunday and Sat. midnight shows. Nice $1,500. Last week, 'Pardon Sarong' (U), 'Dawn Divide' (Mono) and 'Sing Worries Away' (RKO) triple split with 'Friendly Enemies' (UA), 'Fleet's In' (Par), 'Bandit Ranger' (RKO) and 'Rancho Grande' (Rep) and 'Atlantic Convoy' (Col), with Saturday, Sunday stage show plus midnight performances Friday and Saturday, good $1,600.

MONT'L HOLDOVERS BIG

'Morocco,' 'Rockies' Strong at $7,000 Each, 2d Wks.

Montreal, Jan. 12.

Smashing returns New Year's week at all three ace houses is bringing holdovers currently which will garner nice returns.

Estimates for This Week

His Majesty's (CT) (1,600; 35-50)—'Common Touch' (Esq-Brit). Pointing to fair $2,500. Last week, 'Aircraft Missing' (UA) (2d wk), good $2,000.

Palace (CT) (2,700; 30-45-62)—'Road to Morocco' (Par) (2d wk). Trim $7,000 after smash $10,000 last week.

Capitol (CT) (2,700; 30-45-62)—'Springtime Rockies' (20th) and 'Just Off Broadway' (20th) (2d wk). Pacing nice $7,000 after $11,500 last week.

Loew's (CT) (2,800; 35-53-67)—'Me My Gal' (M-G) (2d wk). Neat $7,500 following excellent $12,000 last week.

Princess (CT) (2,300; 30-40-52)—'Seven Sweethearts' (M-G) and 'Omaha Trail' (M-G). Very good $5,500. Last week, 'Give Out Sisters' (U) and 'Sherlock Holmes' (U), nice $5,000.

Orpheum (Ind) (1,100; 30-40-60)—'Young and Willing' (UA) and 'About Face' (UA). Pacing good $3,000. Last week, 'Powers Girl' (UA) (2d wk), good $2,500.

'Black Swan' Fine 15½G, Seattle H.O., Two Spots; 'Gal Sal' Big $9,300, 2d

Seattle, Jan. 12.

Not even gas rationing seems to dent business at Seattle theatres. This week it's mostly holdovers from the New Year's week openings, and all are doing fine. 'Black Swan' started at the Paramount for the first week. But it did a marvelous $20,000, so it's playing here on its second week and also day-and-date with Music Hall.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-50-65)—'White Cargo' (M-G) (4th wk). Good $3,900. Last week, socko $5,400.

Fifth Avenue (H-E) (2,349; 40-50-65)—'My Gal' (M-G) and 'Omaha Trail' (M-G) (2d wk). Solid $9,300. Last week, day-and-date with Music Hall, magnificent $14,500, with midnight New Year's Eve matinee at $1 scale. Same prices at all first-run houses last week for New Year's Eve shows.

Liberty (J-vH) (1,650; 40-50-65)—'Night to Remember' (Col) and 'All Networks' (Col) (2d wk). This includes New Year's Eve matinee, great $7,500. Last week, good $7,800.

Music Box (H-E) (850; 40-50-65)—'Road to Morocco' (Par) (4th wk). Marvelous $5,800. Last week, quick turnover, possible for single feature, getting terrific $8,300 for third session.

Music Hall H-E) (2,800; 40-50-65)—'Black Swan' (20th) and 'Wrecking Crew' (Par). Moved from Paramount for second week but here only four days because band concert moves in. Oke $4,300. Last week, 'My Gal' (M-G), day-and-date with Fifth Avenue, and 'Falcon's Brother' (RKO), swell $10,500.

Orpheum (H-E) (2,600; 40-50-65)—'Washington Slept Here' (WB) and 'Eyes of Underworld' (U) (2d wk). Expected to grab $8,700, great for six days. Last week, same pair, magnificent $14,700.

Palomar (Sterling) (800; 40-50-65)—'Thrilling Night' (Mono) and 'Treasure Within' (Rep) plus vaude. Big $9,200. Last week, 'Madame Spy' (U) and 'Hidden Hand' (WB) and vaude, great $9,800.

Paramount (H-E) (3,039; 40-50-65) — 'Black Swan' (20th) and 'Wrecking Crew' (Par) (2d wk). So good last week, it's now day-and-date with Music Hall. Sockeroo $11,200 and holding over, which is marvelous. Last week, this one hit jackpot for colossal $20,100. In ahead, 'Road to Morocco' (Par), exceeded most optimistic predictions with marvelous $16,100 in nine days of second stanza.

Roosevelt (Sterling) (800; 40-50-65)—'Now, Voyager' (WB) (4th wk). Great $5,800. Last week, wonderful $6,700.

Winter Garden (Sterling) (800; 20-30)—'Wings for Eagle' (WB) and 'Between Us Girls' (U) (3d run). Swell $4,000. Last week, 'Talk of Town' (Col) split with 'Flying Tigers' (Col) and 'Off Broadway' (20th) (3d run), good $4,600 for 10 days.

'Pittsburgh' Hot $12,500 in Philly; 'Morocco' 23½G H.O., 'Life' 16½G

Philadelphia, Jan. 12.

The OPA's clampdown on pleasure driving has affected Philly film biz only slightly with plenty of customers crowding the deluxers over the weekend. Virtually all the downtown picture palaces are easily accesible by bus, street cars or other transportation. Hence, there is plenty of activity.

Getting the bulk of the play among newcomers are 'Life Begins at 8:30,' 'Pittsburgh' and combination of 'Johnny Comes Marching Home' and Sammy Kaye's orchestra.

Estimates for This Week

Aldine (WB) (1,303; 35-46-57-68-75)—'Life Begins 8:30' (20th). Will do $16,500, good for this comparatively small house. Last week, 'Moon Sixpence' (UA), bangup $14,800 for second sesh.

Arcadia (Sablosky) (600; 35-46-57-68)—'Married Witch' (UA) (3d run). Staging fine comeback for $3,300. Last week, 'White Cargo' (M-G) good $4,800 on holdover of second run.

Boyd (WB) (2,569; 35-46-57-68-75)—'Black Swan' (20th) (3d wk). Still husky at $14,800 after solid $27,500 for second stanza last week.

Earle (WB) (2,768; 35-46-57-68-75)—'Johnny Marching Home' (U) with Sammy Kaye orch on stage. Neat $29,000. Last week, 'Ice-Capades Revue' (Rep) and Ina Ray Hutton orch, good $26,500.

Fox (WB) (2,425; 35-46-57-68-75)—'Stand By Action' (M-G) (2d wk). Fairish $14,500 after sensational $31,000 opener.

Karlton (WB) (1,066; 35-46-57-68)—'Washington Slept Here' (WB) (2d run). Satisfactory $5,200. Last week, 'Never Lovelier' (Col) strong $9,000 for second run.

Keith's (WB) (2,220; 35-46-57-68)—'Who Done It?' (U) (2d run). So-so $5,000. Last week, 'Gal Sal' (M-G), smashing $10,000 for second run.

Mastbaum (WB) (4,692; 46-57-75)—'Yankee Doodle Dandy' (WB) (3d wk). Okay $17,200. Last week, sockeroo $25,000 for second session at pop prices.

Stanley (WB) (2,916; 35-46-57-68-75)—'Road to Morocco' (Par) (2d wk). Lots of profit at sturdy $23,500. Initial week, super $46,000 plus trim $4,600 on special Sabbath showing in Earle.

Stanton (WB) (1,457; 35-46-57-68-75)—'Pittsburgh' (U). Torrid $12,500 in addition to $3,300 garnered at Earle at special Sun. 'bonus' showing. Last week, 'Navy Comes Through' (RKO) fine $8,900 for holdover.

'Nights' Good $10,000, Indpls.; 'Dixie' $9,800

Indianapolis, Jan. 12.

Biz at downtown deluxers has settled back to normalcy here after terrific grosses at all spots New Year's week. Weekend snow did no good. 'Arabian Nights' at the Indiana and 'Whistling in Dixie' at Loew's are closely bunched for top money.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 28-33-44)—'Seven Days Leave' (RKO) and 'Falcon's Brother' (RKO). Fair $8,000. 'Ice-Capades Revue' (Rep) with Henry Busse band on stage smash $16,500 last week.

Indiana (Katz-Dolle) (3,800; 28-33-44)—'Arabian Nights' (U) and 'Strictly in Groove' (U). Satisfactory $10,000. Last week 'Washington Slept Here' (WB) plus 'Army Surgeon' (RKO) wham $15,200.

Keith's (Ind) (1,200; 28-33-44-55)—'Man's World' (Col) plus vaudeville. Fair $3,800 in four days. 'Something Sing About' (Indie) plus vaudeville cleaned up $6,300 over holiday weekend.

Loew's (Loew's) (2,450; 28-33-44)—'Whistling in Dixie' (M-G) plus 'Gillespie's New Assistant' (M-G). Mild $9,800, quite a comedown from smash $13,800 garnered by 'Stand by for Action' (M-G) plus 'McGuerins From Brooklyn' (UA) as holiday bill.

Lyric (Katz-Dolle) (1,850; 28-33-44)—'Washington Slept Here' (WB) and 'Army Surgeon' (RKO). Nifty $4,500 on moveover after spectacular first week at Indiana. 'Once Upon Honeymoon' (RKO) big $5,600 on New Year's week moveover.

'Doodle' Dandy $14,000 In St. Louis, Pop Scale

St. Louis, Jan. 12.

It's virtually a h.o. week in St. Louis currently with three of the deluxers continuing. Return engagement of 'Yankee Doodle Dandy' at pop prices at the Ambassador is doing fine. There is the usual let-down after the holiday splurge.

Estimates for This Week

Loew's (Loew) (3,172; 30-40-50)—'Stand By for Action' (M-G) and 'McGuerins from Brooklyn' (UA) (2d wk). Should add another $12,000 to swell $18,000 grabbed for first session.

Ambassador (F&M) (3,000; 30-40-50)—'Yankee Doodle Dandy' (WB) and shorts. Back at pop prices, fine $14,000. Last week, 'Once Upon Honeymoon' (RKO) and 'Can't Escape Forever' (WB), big $13,500.

Fox (F&M) (5,000; 30-40-50)—'Road to Morocco' (Par) and 'Street of Chance' (Par) (2d wk). Fine $16,000 after sock $21,500 on first.

Missouri (F&M) (3,570; 30-40-50)—'Once Upon Honeymoon' (RKO) and 'Can't Escape Forever' (WB). Moveover will garner nice $7,000. Good. Last week, 'Washington Slept Here' (WB) and 'Seven Days Leave' (RKO), fine $9,000.

St. Louis (F&M) (4,000; 30-40)—'Cat People' (RKO) (2d wk) and 'Busses Roar' (WB). Addition of new one will cop $4,000. Last week, 'Escape from Crime' (WB) teamed with 'Cat People,' neat $7,000.

'NIGHTS' DUALED, NEAT 8½G IN SPOTTY BUFFALO

Buffalo, Jan. 12.

Holdovers make difficult any accurate appraisal of effects of gas ban on b.o.'s. First three days of curtailment hit wickets noticeably but biz came back strong at weekend. Managerial opinion is that they will walk to pix parlors if they have to—but they'll come anyway.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Stand By for Action' (M-G) and 'McGuerins from Brooklyn' (Par) (2d wk). Cheery $11,000. Last week, bumper $20,000.

Great Lakes (Shea) (3,000; 35-55)—'Black Swan' (20th) and 'Over Dead Body' (20th) (2d wk). Hefty $14,000. Last week, sock $24,000.

Hipp (Shea) (3,100; 35-55)—'Washington Slept Here' (WB) and 'Renault's Secret' (20th) (2d wk). Benny opus brought back with new co-feature should better gratifying $8,500. Last week, 'Forest Rangers' (Par) and 'Aldrich, Editor' (Par) (2d wk), fine $10,000.

Lafayette (Hayman) (3,300; 35-50)—'Arabian Nights' (U) and 'You're Telling Me' (U) (2d wk). Over $8,500, good. Last week, huge $17,500.

20th Century (Ind) (3,000; 35-55)—'Seven Days' Leave' (RKO) and 'Cat People' (RKO) (2d wk). Potent $10,000. Last week, smash $18,000.

'Me-Gal' Tops J. C.

Jersey City, Jan. 12.

First-runs on the Square loaded down with holdovers and getting by nicely despite new gas restrictions. Loew's, with 'Me and My Gal,' is the week's top coin-catcher.

Estimates for This Week

Loew's (Loew's) (3,205; 35-44-55-65-85)—'Me and My Gal' (M-G) and 'Agents Meet Ellery Queen' (Col) (2d wk). Fat $19,000. Last week, sock $23,000.

Stanley (WB) (4,500; 35-44-55-65-85)—'Yankee Doodle Dandy' (2d wk). Okay $14,000 after topping big $21,000 first time.

State (Skouras) (2,200; 35-44-55-65-86)—'Springtime in Rockies' (20th) and 'Over Dead Body' (20th) (2d wk). Nice $9,000 following terrific $17,500 in initial sesh.

Only Pitt Weekends Good; Flood Hit 'Commandos,' 2d, $8,000; 'Reunion' 18G

Pittsburgh, Jan. 12.

Tough breaks coming thick and fast here. Last week it was the flood, which shut down several theatres from one to two days, and now it's the pleasure driving ban. Weekend biz wasn't affected too much, but daily trade is falling away, and showmen generally look from here on for practically a three-day week, Fridays, Saturdays and Sundays.

Estimates for This Week

Fulton (Shea) (1,750; 30-40-55)—'Arabian Nights' (U) (3d wk). Winding up moderately well, everything considered, and should push $4,500 pretty closely for the finish. Last week picture was heading for smasheroo h.o. when the bottom fell out and it had to be content with better than $8,000, still all right.

Harris (Harris) (2,200; 30-40-55)—'Commandos Strike' (Col) (2d wk). Tough luck dogged this one from the start. Great opening campaign for world preem was virtually washed out by the flood and the no pleasure driving ban caught it on the rebound. Finishing to around $8,000, fine under the circumstances. Last week, with everything against it and the loss of more than two days, including New Year's Eve, okay at $12,000.

Penn (Loew's-UA) (3,300; 30-40-55)—'Palm Beach Story' (Par). Preston Sturges' comedy getting hit hard. Won't do more than $11,500, woefully weak. Last week 'Stand By for Action' (M-G), n.s.h. either at $14,500.

Ritz (WB) (800; 30-40-55)—'Road to Morocco' (Par) (3d wk). Moved here after playing week each at Penn and Warner, and Crosby-Hope-Lamour comedy is still bringing 'em in on the strength of word-of-mouth hailing it as the best comedy in years. Looks like $3,500 here, great. Last week 'George Washington Slept Here' (WB), on a moveover from Stanley, sluggish for a holiday session at $2,350.

Senator (Harris) (1,750; 30-40-55)—'One of Aircraft Missing' (UA) (3d wk). Longest run a picture has ever had at this spot, and doing very well, with ads playing up fact that it was generally picked as one of the 10 best pix of the year. Should fold to fair $3,000 on top of better than $4,000 last week.

Stanley (WB) (3,800; 30-44-55-66)—'Reunion in France' (M-G) and Jan Savitt-Hal LeRoy on stage. House got advantage of some big institutional advertising for its picture for a change again, and Joan Crawford pic, banked by okay stage show, should hit better than $18,000. Last week 'Whistling in Dixie' (M-G) and Tony Pastor accounted for nice $21,000.

Warner (WB) (2,000; 30-40-55)—'Stand By for Action' (M-G) (2d wk). Shifted to this site from the Penn but isn't doing much. Maybe $4,500 if it's lucky, uneventful for a big picture with flock of big names. Last week 'Road to Morocco' (Par), also from Penn, gave house biggest h.o. biz in its history, smash $15,000.

'Story' Strong $24,000, Ace Frisco Newcomer; 'Action' Big 23G on H. O.

San Francisco, Jan. 12.

Only opener, 'Palm Beach Story,' at the Warfield, is hitting a fast stride at $24,000, while some of the holdovers are doing 'first week' biz in their second and third stanzas.

Estimates for This Week

Fox (F-WC) (5,000; 50-65)—'Stand by for Action' (M-G) and 'Seven Sweethearts' (M-G) (2d wk). Clocking great $23,000 on second round. Last week, $35,000, dynamite.

Golden Gate (RKO) (2,850; 44-55-75)—'Once Upon Honeymoon' (RKO) plus stage show (3d wk). A socko $22,000. Last week, torrid $31,500.

Orpheum (Blumenfeld) (2,440; 50-65)—'Night to Remember' (Col) and 'Lucky Legs' (Col) (2d wk). So-so $9,500. Last week, trim $16,100.

Paramount (F-WC) (2,470; 50-65)—'Forest Rangers' (Par) and 'Can't Escape Forever' (WB) (2d wk). Set for a stout $18,000. Last week, a terrific $26,000.

St. Francis (F-WC) (1,475; 50-65)—'Now, Voyager' (WB) and 'Secret Enemies' (WB) (moveover). Still fine at $11,000. Last week, 'White Cargo' (M-G) and 'Omaha Trail' (M-G) (moveover), grand $11,000.

United Artists (UA-Blumenfeld) (1,100; 50-65) — 'Aircraft Missing' (UA) and 'Blackie Goes Hollywood' (Col) (3d wk). Hitting a nice $7,000 on third time around. Last week, big $9,100.

Warfield (F-WC) (2,650; 50-65)—'Palm Beach Story' (Par) and 'Live on Danger' (Par). Stepping out to strong $24,000. Last week, 'Now, Voyager' (WB) and 'Secret Enemies' (WB) (3d wk), sock $18,000.

Key City Grosses

Estimated Total Gross

This Week $2,266,800

(Based on 25 cities, 184 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $1,745,100

(Based on 24 cities, 171 theatres)

'Nights' Great $22,000 In Two Denver Spots; 'Morocco' Fine 14G, 3d

Denver, Jan. 12.

'Arabian Nights,' heading the dual bill at the Denver, is pacing the city currently, and way out in the lead with the added coin it is rolling up at the Esquire. 'Road to Morocco,' still big on its third session at the Denham, holds for a fourth week. 'Once Upon a Honeymoon,' on double bill at the Orpheum, and 'China Girl,' dualed at the Paramount, are registering well on their holdover sessions. Exhibitors figure they are benefitting by gas rationing despite mild weather.

Estimates for This Week

Aladdin (Fox) (1,400; 30-40-50-60)—'Washington Slept Here' (WB), after day and date week at both Denver and Esquire. Fine $6,000. Last week, 'Who Done It?' (U) and 'Great Impersonation' (U), after day-date weeks at both Denver and Esquire, fair $5,500.

Broadway (Fox) (2,040; 30-40-50-60)—'Who Done It?' (U) and 'Great Impersonation' (U), after week at Denver, Esquire and Aladdin. Oke $3,500. Last week, 'War Vs. Mrs. Hadley' (M-G) and 'Seven Sweethearts' (M-G), after Orpheum week, fair $3,500.

Denham (Cockrill) (1,750; 30-40-50-60)—'Road to Morocco' (Par) (3d wk.). Sock $14,000 for third stanza, playing solo. Rapid turnover is a help in piling up large total. Last week, plenty strong $16,500.

Denver (Fox) (2,525; 30-40-50-60) — 'Arabian Nights' (U) and 'Time to Kill' (20th). Day and date with Esquire. Big $15,000. Last week 'Washington Slept Here' (WB) and 'Secret Enemies' (WB), day-date with Esquire, $14,000.

Esquire (Fox) (742; 30-40-50-60)—'Arabian Nights' (U) and 'Time to Kill' (20th). Day and date with Denver. Stout $7,000. Last week, 'Washington Slept Here' (WB) and 'Secret Enemies' (WB), day-date with Denver, $7,000.

Orpheum (RKO) (2,600; 30-40-50-60)—'Once Upon Honeymoon' (RKO) and 'Northwest Rangers' (M-G) (2d wk.). Nice $11,300. Last week, same combo, smash $18,500.

Paramount (Fox) (2,200; 30-45)—'China Girl' (20th) and 'It Comes Up Love' (U) (2d wk.). Fine $8,500. Last week, same pair, big $10,000.

Weekends Big in L'ville; Skelton-'Dixie' Fine 13G, 'Nights' Dualed $12,000

Louisville, Jan. 12.

Main stem continues to boom over the weekend, with sidewalks crowded with show-shoppers. Saturday and Sunday nights bulk of houses have standing room, and extra cashiers are busy selling ducats. At least 50% of the patrons are soldiers from nearby Fort Knox and Bowman Field, which fills the houses but does not loom so large in the dollar column. After Sunday trade takes a sharp drop, and downtown exhibs figure to get bulk of their biz in the first three days.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 15-30-40)—'Stand By for Action' (M-G) and 'McGuerins from Brooklyn' (UA). Enough early biz to register good $3,000. Last week, 'Forest Rangers' (Par) and 'Street of Chance' (Par), good $3,300 on moveover from Rialto.

Kentucky (Switow) (1,250; 15-25)—'Who Done It' (U) and 'Now, Voyager' (WB). Strong combo garnering better than average. Looks like fine $2,200, and maybe a little better. Last week, 'Seven Sweethearts' (M-G) and 'Tish' (M-G) split with 'Iceland' (20th) and 'Flying Tigers' (Rep), caught good $2,000.

Loew's State (Loew's) (3,300; 15-35-50)—'Whistling in Dixie' (M-G) and 'Dr. Gillespie's New Assistant' (M-G). Red Skelton and Rags Ragland, both local faves, are responsible for bumper biz. This shapes up as one of the stronger attractions at this house, and indications point to solid $13,000. Last week, 'Stand By for Action' (M-G) and 'McGuerins from Brooklyn' (UA), tied up neat $12,000, and moveover.

Mary Anderson (Libson) (1,000; 20-35-50)—'Yankee Doodle Dandy' (WB) (2d wk). House did standing room biz for first 10 days, and still going swell. Looks to grab neat $7,000 on h.o. stanza, fine, after last week's tremendous $9,000. This is a return engagement at regular prices. James Cagney opus sure shot to hold for a third week.

National (Indie) (2,400; 25-50)—'Hats Off' (PRC) and stage show, 'Laffs A'Cookin.' Pic is a weakie, and stage show not up to par. Biz is shaping up fairly well, $5,000 indicated, but will be considerably under last week, which had 'Girls Town' (PRC) on screen and stage show headed by Sally Rand, which wrapped up a sturdy $10,000.

Rialto (Fourth Avenue) (3,400; 20-35-50)—'Arabian Nights' (U) and 'Madame Spy' (U). Plenty of appeal for male patrons, and soldier trade is keeping house filled. Plenty of shekels passed through the wicket on first three days, and outlook is for splendid $12,000. Last week, 'Once Upon Honeymoon' (RKO) and 'Army Surgeon' (RKO) with help of weekend holiday, boosted take to resonant $11,000.

Strand (Fourth Avenue) (1,400; 20-35-50)—'Great Gildersleeve' (RKO) and '7 Miles from Alcatraz' (RKO). Trade is shaping up pretty forte, after a snappy start. Should round up satisfactory $3,500. Last week, 'Nightmare' (U) and 'Behind Eight Ball' (U), better than expectations at solid $4,700.

CINCY STURDY; 'NIGHTS' TOPPER, HEFTY $16,000

Cincinnati, Jan. 12.

General returns of downtown houses are holding above par after last week's whopper harvest.

Current topper is 'Arabian Nights,' with a hefty Albee figure. 'Palm Beach Story' is doing okay for the Palace. Two holdovers, 'Yankee Doodle Dandy' at the Capitol, and 'Road to Morocco' at Keith's, are in clover for the third consecutive week.

Lyric is in the black with twinned 'Jungle Siren' and 'Secrets of Co-ed.'

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Arabian Nights' (U). Hefty $16,000. Last week 'Once Upon Honeymoon' (RKO), big $17,000.

Capitol (RKO) (2,000; 33-40-50)—'Yankee Doodle Dandy' (WB) (3d wk). Fine $8,000 following last week's (2d) socko $14,000. Will hold. Pic fetched $13,000 in initial week.

Family (RKO) (1,000; 20-30)—Enemy Agents Meet Ellery Queen' (Col) and 'Daring Young Man' (Col) split with 'Dawn On Great Divide' (Mono) and 'Secrets On Underground' (Rep). Good $2,300. Last week, 'Spy Ship' (WB) and 'Heart of Golden West' (Rep) divided with 'Traitor Within' (Rep) and 'Rhythm Parade' (Mono), strong $2,400.

Grand (RKO) (1,430; 33-40-50)—'Stand By for Action' (M-G). Moveover from Palace for second stanza. Fairly good $4,000. Last week, 'Silver Queen' (UA), okay $5,500.

Keith's (Libson) (1,500; 33-40-50)—'Road to Morocco' (Par). Second week of switched run. Fine $7,000. Last week, tremendous $13,000 for theatre's best mark in several years. 'Road' set Cincy's record for recent years with $25,000 in first week at Albee.

Lyric (RKO) (1,400; 28-33-42)—'Jungle Siren' (PRC) and 'Secrets of Co-ed' (PRC). Twinned thrillers. Fair $4,000. Last week, 'Cat People' (RKO) and 'Undying Monster' (20th), combo, $7,000, clickeroo.

Palace (RKO) (2,600; 33-40-50)—'Palm Beach Story' (Par). Slick $11,000. Last week, 'Stand By for Action' (M-G), swell $14,500.

Shubert (RKO) (2,100; 33-40-50)—'Once Upon Honeymoon' (RKO). Transferred from Albee for second week. Mild $3,500. Last week, 'Jacare' (UA) and 'Devil With Hitler' (UA), dual, very good $6,500.

'Moon' Nice $36,300 in Robust L. A., 'Voyager' Huge 33G, 3d Week, Both In 3 Spots, 'Spy'-Krupa Solid 19G

Los Angeles, Jan. 12.

Trade at the deluxers continues on an even keel despite gas rationing and the usual post holiday letdown. Perfect weather in place of usual rainy season also is helping. 'Now, Voyager,' at the three Warner theatres, is doing the best combined biz with a strong $33,000 for third sessions. Gene Krupa's orchestra teamed with 'Madame Spy' at the Orpheum is solid $19,000.

'Moon and Sixpence' is going along nicely with $36,300 at the Chinese, State and Ritz. 'Random Harvest' continues healthy in moveover spots though off slightly on second session at the Carthay Circle.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 33-44-55-65-85) — 'Random Harvest' (M-G) (2d wk). Slipped way off to meagre $4,500 on h.o. following last week's sensational $12,300 while day-dating in four houses.

Chinese (Grauman-WC) (2,034; 33-44-55-65-85)—'Moon and Sixpence' (UA) and 'Devil With Hitler' (UA). Fairish $12,000. Last week, 'Random Harvest' (M-G), wow $19,400.

Downtown (WB) (1,800; 33-44-55-65-75-85)—'Now, Voyager' (WB) (3d wk). Still strong at $13,000 following socko $17,000 second sesh.

Hawaii (G&S) (1,100; 33-44-55-65-75-85)—'Jacare' (UA) and 'Dudes Pretty People' (UA) (3d wk). Still in the money at $2,600 after strong $3,400 second week.

Hollywood (WB) (2,756; 33-44-55-65-75-85), 'Voyager' (WB) (3d wk). Getting bright $10,000 after knocking out smart $14,000 last week.

Orpheum (D'town) (2,200; 33-44-55-65)—'Madame Spy' (U) with Gene Krupa's orch on stage. Looks like stout $19,000 on six days. Last week, 'Strictly in Groove' (U) plus Alvino's Rey orch and King Sisters, terrific $24,000.

Pantages (Pan) (2,812; 33-44-55-65-75)—'Once Upon Honeymoon' (RKO) (3d wk) and 'Lucky Legs' (Col) (1st wk). Sweet $8,300 for five days, after last week's nifty $14,000 with 'Honeymoon' (Col) and 'Holmes' Secret Weapon' (U).

Paramount (F&M) (3,389; 33-44-55-65-75-85)—'7 Days Leave' (RKO) and 'Heart Belongs to Daddy' (Par). Nice $17,500. Last week, 'Palm Beach' (Par) and 'Aldrich, Editor' (Par) (2d wk), fine $19,500.

Paramount Hollywood (F&M) (2,204; 33-44-55-65-75-85) — '7 Days Leave' (RKO). Aiming at so-so $8,500. Last week, 'Palm Beach' (Par) (2d wk), smooth $12,200.

RKO Hillstreet (RKO) (2,875; 33-44-55-65)—'Once Upon Honeymoon' (RKO) (3d wk) and 'Lucky Legs' (Col). Collecting solid $9,500 in five days of third session. Last week, 'Honeymoon' and 'Holmes' Secret Weapon' (U), red-blooded $16,800.

State (Loew-WC) (2,204; 33-44-55-65-85)—'Moon and Sixpence' (UA) and 'Devil With Hitler' (UA). Money-making duo at $17,300. Last week, 'Random Harvest' (M-G), gigantic $26,800.

UA (UA-WC) (2,100; 33-44-55-65-85)—'Harvest' (M-G). On moveover chalking wham $9,500. Last week, 'Arabian Nights' (U) and 'Time to Kill' (20th), slick ditto.

Wilshire (F-WC) (2,296; 33-44-55-65-85)—'Harvest' (M-G), moveover. Walloping $7,500. Last week, 'Arabian Nights' (U) and 'Time to Kill' (20th), rollicking $5,000.

Wiltern (WB) (2,756; 33-44-55-65-75-85)—'Voyager' (WB) (3d wk). First-run nabe patrons eating this up at $10,000 following last week's whopping $14,500.

Ritz (F-WC) (1,372; 33-44-55-65-85)—'Moon and Sixpence' (UA) and 'Devil With Hitler' (UA). One of trio day-dating, fair $7,000. Last week, 'Harvest' (M-G), giant $12,500.

Four Star (UA-WC) (900; 33-44-55-65) — 'Harvest' (M-G), moveover. Reaping $5,000. Last week, 'Arabian Nights' (U) and 'Time to Kill' (20th), lukewarm $3,700.

Vogue (Vogue) (920; 33-44)—'Hidden Hand' (WB) and 'Dead Men Walk' (PRC) (2d wk). Holding up at $1,800 following last week's very unusual $3,000.

Broadway Grosses

Estimated Total Gross

This Week $496,000

(Based on 13 theatres)

Total Gross Same Week

Last Year $314,000

(Based on 13 theatres)

Red Skelton Sockeroo $12,000, K. C.'s Leader; 'Honeymoon' 9G, 3d Wk.

Kansas City, Jan. 12.

Return of brighter weather is hypoing biz currently. Midland, with 'Whistling in Dixie' and 'Dr. Gillespie's New Assistant,' is leading the pack, while 'Arabian Nights' on second week at Esquire, Uptown and Fairway, day-and-daters, is also stout. Orpheum is doing okay with third week of 'Once Upon a Honeymoon,' and may hold for a fourth. Newman is strong on its second session of 'Palm Beach Story.'

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-35-50)—'Arabian Nights' (U) (2d wk). Hefty $10,500 after sock $12,500 initial frame.

Midland (Loew's) (3,500; 11-35-50)—'Whistling in Dixie' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Big $12,000. Last week, 'Stand By Action' (M-G) and 'McGuerins Brooklyn' (UA), healthy $11,000.

Newman (Paramount) (1,900; 11-35-50)—'Palm Beach Story' (Par) (2d wk). Okay $6,000 after solid $11,000 opening stanza.

Orpheum (RKO) (1,600; 11-35-50)—'Once Upon Honeymoon' (RKO) and 'Street of Chance' (Par) (3d wk). Neat $9,000 after $22,000 total for first two rounds.

Tower (Fox-Joffee) (2,110; 11-35)—'Great Impersonation' (U) and 'Over Dead Body' (20th) with vaude. Oke $7,000. Last week, 'Sin Town' (U) and 'Just Off Broadway' (20th) plus vaude, brisk $8,000.

NATIONAL BOXOFFICE SURVEY

Despite Gas and Pleasure-Driving Curbs, Biz Continues Strong—'Action,' 'Nights,' 'Rhythm' Big Entries

Strong business generated New Year's week continues to keep grosses in most key cities up in the higher brackets despite the elimination of pleasure-car driving in 17 eastern states and gas rationing throughout the nation. Of new entries, some of which opened last week, 'Arabian Nights' (U), 'Star Spangled Rhythm' (Par), 'Once Upon a Honeymoon' (RKO), 'Stand By for Action' (M-G) and 'Black Swan' (20th) look most likely. With only scattered playdates or little to indicate ultimate boxoffice stature, 'Whistling in Dixie' (M-G), 'Pittsburgh' (U), 'Commandos Strike at Dawn' (Col), 'China Girl' (20th), 'Reunion in France' (M-G) and 'Johnny Comes Marching Home' (U) shape up as likely favorites though possibly all not in the hit class.

Of course, 'In Which We Serve' (UA) looms as an outstanding attraction over the next few months on the basis of its three-week showing at the New York Capiol plus word-of-mouth and 'picture-of-year' award from N. Y. film critics. 'Random Harvest' (M-G) is in much the same category. And 'Yankee Doodle Dandy' (WB) is equalling or topping its advance-scale run on the current popular-price datings.

'NIGHTS' OPENS BRIGHT

'Nights,' which did nicely on final five days of third session in N. Y., is hefty in Kansas City, strong in Cincinnati and Baltimore (third week), great $22,000 in two Denver spots, fine on Buffalo holdover and Portland third sesh, splendid $12,000 in Louisville and trim $10,000 in Indianapolis. 'Rhythm' got a smash $81,000 on second week at the N. Y. Paramount, for best holdover in 16 years after registering an all-time high of $113,500 opening week. 'Action' paces for a great $34,000 in two Boston spots holdover, is cheerful on second Buffalo week, fine in Washington and St. Louis, great $23,000 in San Francisco second week and fairish on Philadelphia second stanza.

'Honeymoon,' with terrific $28,000 in Boston, shapes up fine to grand in K. C., Washington, Frisco, Baltimore, Denver, Newark and Los Angeles for second and third weeks. 'Swan' also largely holdover did a huge $73,000 at New York Roxy, third stanza, after chalking up gigantic $111,000 for best mark since 1927 outside the new record made here opening week. It also is fine to hefty in Balto, Seattle, Buff., Portland for second sessions plus great $14,800 for third Philly week.

Red Skelton's 'Dixie' is rated sock $12,000 in K. C., solid $13,000 in Louisville and nice $12,000 in New York after big $22,000 opening week. 'Pittsburgh' is hot $12,500 in Philly. 'Commandos,' which was balked by rain and floods opening week in Pitt, is rated fine on holdover sesh. 'China Girl' is doing well on Denver holdover week, 'Johnny' is collecting a bangup $29,000 in Philly, backed by band. 'Reunion' is nifty $24,000 in Wash. with band, and oke $18,000 in Pitt with band support.

'SERVE' CONTINUES STRONG

'Serve,' which took a sock $73,000 for second N. Y. stanza, has fancy $45,000 in sight for third week. 'Harvest' is rambling on at the N. Y. Music Hall at sockeroo $110,000 in fourth frame after big $125,000 in third session. It's still strong in L. A. on moveover after great earlier weeks. 'Dandy' is wow $50,000 in N. Y. for third session and strong in every key spot playing currently, including St. Louis, Cincy, Newark, Jersey City, Minneapolis and Philly.

Earlier entries doing well are 'Palm Beach Story' (Par), especially strong in Frisco and Cincy; 'Road to Morocco' (Par), with best showings in Denver and Newark (third weeks), big $23,500 second Philly sesh; 'Washington Slept Here' (WB), with choice $20,000 in Detroit and nice to great biz in Seattle, Wash., and Buffalo holdovers; 'Me and My Gal' (M-G), especially in Jersey City and Detroit; 'Moon and Sixpence' (UA), nice $36,300 in three L. A. spots and sturdy $21,000 in Detroit, and 'Seven Days Leave' (RKO), with standout takings in Buffalo and Portland.

From 'Variety' correspondents: 'Who Done It?' (U), stout $24,000, Detroit; 'Springtime in Rockies' (20th), strong $18,000 for Boston second sesh; 'Now, Voyager' (WB), huge $33,000 in three L. A. theatres, third week; 'Aircraft Is Missing' (UA), big $21,700, two Boston spots; 'Night to Remember' (Col), nice second week, Seattle; 'Casablanca' (WB), stout $23,000, seventh N. Y. week.

The 'Real' Gentleman Jim

Godfrey Jaffe, New York attorney, is forming a company to handle the release of 'The Real Gentleman Jim,' condensation to two reels of the famous Jim Corbett-Bob Fitzsimmons fight of 1897.

It will carry a narration by a well known sports writer, according to Jaffe.

Warners currently has a feature in release dealing with Corbett, 'Gentleman Jim,' which stars Errol Flynn.

NOW PLAYING
DANDY
WARNER BROS.
FLAP
No 1

YANKEE DOODLE DANDY

★

CASABLANCA

★

NOW, VOYAGER

★

THE HARD WAY

★

GENTLEMAN JIM

★

DESPERATE JOURNEY

★

GEORGE WASHINGTON SLEPT HERE

★

YOU CAN'T ESCAPE FOREVER

★

ACROSS THE PACIFIC

★

NEXT: AIR FORCE

★

Jack L. Warner
Executive Producer

Collect at Every Performance!
UNITED NATIONS WEEK JAN. 14 THRU JAN. 20

Remodeled Loew's Orpheum, St. Louis, To Buck F&M; Theatres and Exchanges

St. Louis, Jan. 12.

Rex Williams, manager of Loew's, last week closed a deal with the owners of the Orpheum, a 2,000 deluxe house in the downtown district, for a long term lease and will relight the spot as another first-run theatre for M-G, UA and Columbia flickers. The house, originally built for Orpheum vaude, has been shuttered since Feb. 6, 1938, when Fanchon & Marco abandoned it as a second-run house.

A big facelifting job is due and when it begins operation the Orpheum is expected to give F&M's downtown deluxer, the Ambassador, stiff competish. It is one of the biggest theatre deals pulled off here in several years.

Kersken's Upped S. F. Post

San Francisco, Jan. 12.

Herman Kersken, vet manager of Fox, was appointed San Francisco district manager of Fox West Coast Theatres under a new setup that brings all seven of the circuit's Frisco houses under one jurisdiction. Kersken took over direction of the four Market Street first runs, formerly handled by Charles M. Thall as city manager, and, in addition, became responsible for the three subsequent run theatres that have previously been supervised by Harry Seipel, peninsula district manager.

Thall was relieved of his city managership to devote all his time to film buying and assisting B. V. Sturdivant, division manager.

Kersken, who has been a F-WC manager for years, continues at the helm of the 5,000-seat Fox, in addition to handling his new duties.

The new $30,000 Victory theatre in Vallejo, construction of which was completed under special permission from the Government, is now open and operating under the direction of Ray Syufy. The 800-seater is Syufy's second house in becoming Vallejo, home of Mare Island naval station and shipyards, the other being the Rita. Construction of Victory was stopped early last fall, but Government decided to permit its completion because of the need for entertainment by the influxing war workers.

Menlo theatre, Menlo Park, reopened by Harvey Amus. Co. after its size was cut in half by a road widening job. Widening of El Camino Real, going past the door, made it necessary to cut 30 feet off front of theatre. Permission was obtained to build new front, but, in completed job, seating capacity was cut from 600 to 300. Company plans to build new house in the town after the war.

Loew's Auditing Huddles

Loew-Metro field auditors and several branch office managers returned to their respective territories Friday (8) after attending meetings in New York for discussion of ways and means to eliminate all possible routine work in exchanges and theatres in view of the manpower-war emergency. Paramount recently had its theatre auditors in for similar program-planning for 1943.

Alan Cummings, in charge of exchange operations for Metro, presided at the numerous sessions held, while C. K. Stern, assistant treasurer, conducted meeting on financial reports and accounting of branch offices. Harold Cleary, general auditor for Loew's, discussed theatre auditing.

In addition to exchange and theatre auditors attending the confabs, Charles Fogle, field representative for J. S. MacLeod, exchange maintenance manager for Loew's, sat in. Office managers included Jimmy Gilland, Charlotte; Joe Kronman, Washington; Marion Ryan, Buffalo; Sidney Stockton, Albany; Joe McMahon, Milwaukee; Doug Peck, New York, and Joseph M. Cummings, Boston.

Gillis to Rep. in N. Y.

Philadelphia, Jan. 12.

Maxwell Gillis upped from branch manager of Republic to a spot in the home office. His post as boss of the Philly exchange has been taken by Joseph Engel, Columbia salesman, and former branch manager for Universal here.

Dick Kirsch, manager of the Stanley-Warner Queen, Wilmington, inducted into the Army. Sid Munter, manager of Ritz, will also supervise the Queen, while Joe Stewert, assistant manager Warner, Wilmington, will manage Ritz.

Projectionists and musicians working in Warner houses here have joined the employees' 10% deduction plan for the purchase of war bonds, with okays from their respective unions.

All Warner men in service received checks for $10 as Xmas gifts from the Warner Club.

The Women's Auxiliary of Tent 13, Variety Club, last week set up a mending booth at the Hospitality Center here to repair clothes of service men. Among those on the committee are Mrs. Harry Biben, Mrs. John Kraker, Mrs. M. R. Leven and Mrs. Henry Friedman.

'Ecstasy' opened last week at Goldman Bros.' studio after getting an okay from the Pennsy censor board.

Al Allan, former Warnerite, now in Cairo with the army.

Al Horwits, former sports writer on folded Evening Ledger, on publicity staff of Universal.

Many reservations in for the bachelor party to John Turner, chief film buyer for the Stanley-Warner circuit, skedded Jan. 18 at the Warwick hotel.

Robert Lynch, branch manager for Metro, has offered $100 in prizes to theatres collecting the most copper scrap.

Scores of service men are getting their mending done free at the booth opened by the Women's Auxiliary, Tent 13, Variety Club, at the hospitality center here.

Switches in Denver

Denver, Jan. 12.

Al Hoffman, recently a Universal salesman, has moved over to Metro.

M. Silverman has taken over the Palace from Herb Gottschalk.

Fox Intermountain has moved offices to the Denver theatre building.

A. G. Edwards has been made manager of the Salt Lake City PRC exchange. C. R. Lundblad, recently with Fox theatres, succeeds him as manager of Santa Fe theatre.

Ross Bluck has gone home from the hospital after an appendectomy.

Connie Rose, Monogram salesman, resigned to go with Par.

Robert Selig, southern district manager for Fox Intermountain theatres, made manager of the northern district, succeeding Ray Davis, who went into the army. Selig will manage both areas until southern division manager is named.

Manager Buzz Briggs, of the State [illegible] born to Mr. and Mrs. Godfrey Briggs.

Bellin Aides Savini

Fred Bellin joined Astor Pictures as assistant to the president, R. M. Savini. In addition, Bellin will assume the former executive chores of William J. Figueroa, treasurer of Astor, now in U. S. Marine Corps.

Landy to Mpls.

Minneapolis, Jan. 12.

Ben Landy, former Columbia booker here, returns from the Omaha exchange where he has been office manager, to be head booker and office maneger. He takes the place of Bill Evidon, transferred to sales staff.

Checker to Manager

Saratoga Springs, N. Y., Jan. 12.

Bob Knecht, former Ross Service checker in Saratoga area, appointed manager of the Congress, Saratoga Springs. Post vacated by Harry Burke, latter now booker for the Benton circuit of which the Congress is a spoke. Burke took the booking post left by Frank Williams, inducted into the Army, stationed at Camp Lewis, Wash.

Seattle's Shifts

Seattle, Jan. 12.

With the year-end, coupla switches managers, at Hamrick-Evergreen here. Carl Ackerman moves from Coliseum to Orpheum; Arthur Northey transferred from Music Hall to Coliseum, and Claire Marple, ex-school teacher from Helena, Mont., is new a. m. at Music Hall, where Bill Hamrick, the manager, will continue in the role of 'breaker.'

Bill Elson Mpls. Barker

Minneapolis, Jan. 12.

Bill Elson, inde circuit owne and one-time 'Variety' mugg, was elected Chief Barker of the Twin City Variety club. It will be the second time that he has held the post.

Also elected were Le Roy J. Miller, Universal branch manager, first asst. Chief Barker; Frank McCormick, retired, second asst.; M. A. Levy, 20th-Fox district manager, secretary, and Max Torodor, inde exhib, treas.

In addition to the officers, directors are John J. Friedl, Ben Freedman, Eddie Ruben, W. A. Steffes, Ben Blotcky, Maitland Frosch, Merle Potter and Bennie Berger.

Pitt Gal Staff Grows

Pittsburgh, Jan. 12.

Claire Neiderberger has returned to RKO as head booker. Formerly there as secretary, Miss Neiderberger has been with Harris Amusement Co. for several years. RKO booking staff, losing four men to Uncle Sam, has two other femmes, Marion Willett and Mildred Ludin.

Norbert Stern, who owns Drive-In theatre at South Park, has acquired Heights theatre, Crafton Heights, and his nephew, George Stern, is managing it. Heights was opened a year ago by Charles Philbrook. Stern has his eye on an indie chain in this territory.

Bert Wild, manager of WB's Butler theatre, Butler, Pa., has resigned to take a job in a war plant, and Bud Friedman, of the Etna theatre, has been named to replace him. Friedman's successor hasn't yet been named.

Joe Rosen, salesman at 20th-Fox has been called to home office for new assignment. George B. Josack, veteran film man, has quit to take a post with Curtiss-Wright Aircraft.

Vernon theatre, Holsopple, Pa., closed.

Henry Mulbauer, former WB-FN ad sales clerk, now working in the M-G shipping department.

Irving Jacobs has moved up to the first booker's berth at M-G, and also promoted a notch in that department are Sddie Mackin, Margaret Casey and Wahaneta Gardner. Meercy Braff, the office manager's secretary, becomes a student booker; Mercedes Miller has taken over Miss Braff's old spot and Marion Heinlein replaces Miss Miller in the checking department.

J. K. (Robbie) Robertson, assistant to Jimmy Totman, WB advertising chief here until he was stricken ill nearly a year ago, is convalescing at his home in Lexington, Mass.

Goodman's Spot

Manny Goodman, of Warners' Atlanta branch, appointed supervisor of bookings in the Charlotte exchange. He was formerly in the sales department at the homeoffice.

Exhib-Booker

Harry Rosen, operator of the Inwood at Forest Hills, L. I., has become a film booker on the side, creating the unique role of being an exhib and also a man behind the books. He joined the Paramount New York exchange Monday (11).

Formerly a second-run house, Rosen's Inwood became a third-run when RKO recently opened the Midway at Forest Hills.

Farewells for 2

Detroit, Jan. 12.

Double-header farewell dinner is being planned here by the Michigan Variety Club for Eddie Heiber, [illegible] and Sam Seplowin, branch manager for Republic, both of whom are being transferred to Chicago.

Seplowin will become district manager there. Ted Mendelson, of the Cincinnati Universal office, will be transferred here to replace Heiber.

Changes in Rochester

Rochester, Jan. 12.

Two Schine managers, Ben Levy, Riviera, and Ralph G. Maser, Dixie, have resigned. Neil Henry, assistant, took over at the Riviera and Norman Wolk at the Dixie. Joe Goldstein, manager of the Cameo, is slated for transfer to Scotia, N. Y., with successor not yet named.

Wallace Folkins, house manager of the RKO Palace, resigned. Francis Anderson, assistant to City Manager Jay Golden has returned to his former post as manager of the Palace.

Hal Sheridan's New Post

Cedar Rapids, Ia., Jan. 12.

Hal R. Sheridan, who has been manager of the Times here, nabe house, resigned to become manager of the Better Business bureau in Des Moines. Sheridan came here in July 1936 to be city manager of the Tri-States houses, the Paramount and State and overseer of the Paramount Bldg.

Kenneth F. Childs of Jacksonville, Ill., owner of the Times will take over management of that house.

Another Feminine Manager

Akron, Jan. 12.

Ruth Garrett, after 12 years in the theatre business, has been appointed manager of the Capital, Sidney, O. Miss Garrett began as an usher and last May was named assistant manager of a Warner theatre at Portsmouth.

Al Hutchins in New Spot

Glens Falls, N. Y., Jan. 12.

Al Hutchins succeeds Robt. Wickwire as manager of the Empire theatre here. He has been with the Schine interests 12 years, coming to Glens Falls from Malone, where he was manager of the Schine theatre. Wickwire goes into the army.

Memphis Houses Boost Admish

Memphis, Jan. 12.

All local first run houses have upped admissions following example set recently by the Warner.

Houses fell in line when Loew's State, Loew's Palace, and the Malco posted new prices of 35c. for matinees, and 35-50c. at night, compared with the old prices of 33c. at matinees and 33-44c. at night.

Admission for men in uniform is 22c. in the afternoon and 28c. at night, except at the Malco, where the standard servicemen's price is 22c. matinee or night, including feminine guests of servicemen.

The Strand, Main Street sluff house, boosted its take per ticket to 25c. at matinees and 30c. at night.

No changes in nabes as yet, though believed under consideration generally.

RKO Sounds Out Cincy's Large German Population on 'Hitler's Children' Bow

RKO's campaign on 'Hitler's Children,' slated to open simultaneously in 50 key spots tomorrow (Thursday), will be focused on Cincinnati, with Bonita Granville and H. B. Warner on from the Coast to make personal appearances at Albee there. Also there will be Charles Koerner, head of the RKO studio; Eddie Golden, producer of the picture, and Perry Lieber, studio publicity head.

Campaign in Cincy includes broadcasting over WLW of incidents from the pic, with Warner, Miss Granville and others appearing on the program.

Cincinnati, singled out among the 50 cities opening 'Children,' has a heavy German population. Picture was sneak-previewed a few weeks ago at RKO's 86th St., N. Y., which is in the heart of the Yorkville section, idea there being to get comments on the film.

SHUFORD PAR AD MGR.

Succeeds Gillespie Evans, Who Goes Overseas for OWI

Stanley Shuford joined Paramount Monday (11) as advertising manager under Bob Gillham, succeeding Gillespie Evans, who recently went into the overseas division of the Office of War Information.

For years ad manager for Warners at the homeoffice, Shuford more recently was a member of Barret McCormick's advertising department at RKO.

Par May Set Up Special Bally Corps to Tell All About 'Whom Bell Tolls'

Barney Balaban, president of Paramount, and Neil F. Agnew, general sales manager for the company, are planning to leave for the Coast shortly to gander the completed version of 'For Whom the Bell Tolls,' now in the editing stage, to determine on sales-merchandising plans for the picture. It will be sold singly and, in all probability at advanced admissions, prior to availability on general release, according to tentative plan.

Under a long-range publicity-exploitation campaign program, Par is discussing the organization of a separate unit at the homeoffice for the purpose of keeping the campaign alive over a long period of time and, to this end, is mulling the idea of bringing men on from the Coast who have been working on the picture during production. This unit in no way would interfere with the regular publicity departmental work at the Par h.o., but rather supplement the routine procedure of each of the various department's publicity-exploitation cogs.

'SERVE' AIR BALLY GETS STRONG EXHIB REACTION

Reference to 'In Which We Serve', along with outright interviews and straight dramatizations, on more than 17 key radio programs within a two-week period is held responsible for much of the advance 'good press' received on the Noel Coward opus now at the Capital, N. Y. Typical of the way radio went for the picture is the fact that 'March of Time' for the first time since Pearl Harbor, dramatized a motion picture, its version of 'Serve' being aired last Thanksgiving day.

Perhaps the tipoff on the widespread radio coverage for the prize-winning film is the reaction among exhibitors. One exhib in a small southern community asked when he could get the picture and on what terms the day after he heard Cecil Brown's broadcast over CBS, in which he gave his reactions to 'Serve.'

American Mag Cover Gal Winds Up in 'Canteen' Pic

United Artists has pacted for a role in its forthcoming 'Stage Door Canteen,' Dorothy Vogley, 21-year-old testing machine operator on the graveyard shift at the Timken Roller Co. plant at Canton, O., following her selection by editors of American mag as the typical American woman war plant worker.

UA abandoned its own quest for a typical American woman w.p.w., after studio scouts took a gander at the cover of the mag's January issue, showing Miss Vogley at work at the testing machine. Mag also features her in a three-page layout. UA contract calls for $250 a week, with future roles in offing following 'Canteen.'

Wilshin Heads NSS On Coast

Hollywood, Jan. 12.

National Screen Service has appointed Ralph Wilshin head of its Hollywood studio.

For 10 years Wilshin has been handling all the company's technical work in the production of trailers.

St. Louis Uses Nifty Scare 'Em Technique For 'Cat People' Bally

St. Louis, Jan. 12.

Les Kaufmann, exploitation-advertising head for Fanchon & Marco's interests here, in cooperation with Terry Turner, RKO exploiteer, came up with a nifty for 'Cat People,' currently at the St. Louis theatre, a 4,000-seater in midtown. An elaborate array of papier-mache figures, lighting effects, mechanical gadgets and sound effects were placed in and outside of the house and constituted one of the biggest attention-getters shown to natives in years.

Atop the marquee was a cutout of a leopard attacking a prostrate woman in a white dress. The leopard's jaws moved, he snarled and the woman's figure emitted screams and raised her arms in self-defense. Beneath the marquee was another leopard figure poised for a leap, while on the other side was a silhouette of another leopard.

On either side of the stage were cutouts of leopards, 5 feet tall, 6 feet long and fashioned with glaring red eyes that flashed on and off. With sound effects backstage, the figures of the animals seemed to leap from the wings at intervals.

WHITE AND LARKIN 1ST OF MPPDA FIELD REPS

First of the new, regularly paid field men of the Motion Picture Producers & Distributors Assn. public relations setup have been assigned. Gordon White, vet ad-publicity chief with Educational and other picture companies, and Mark Larkin, veteran advance man and ex-newspaperman, already are out in the field.

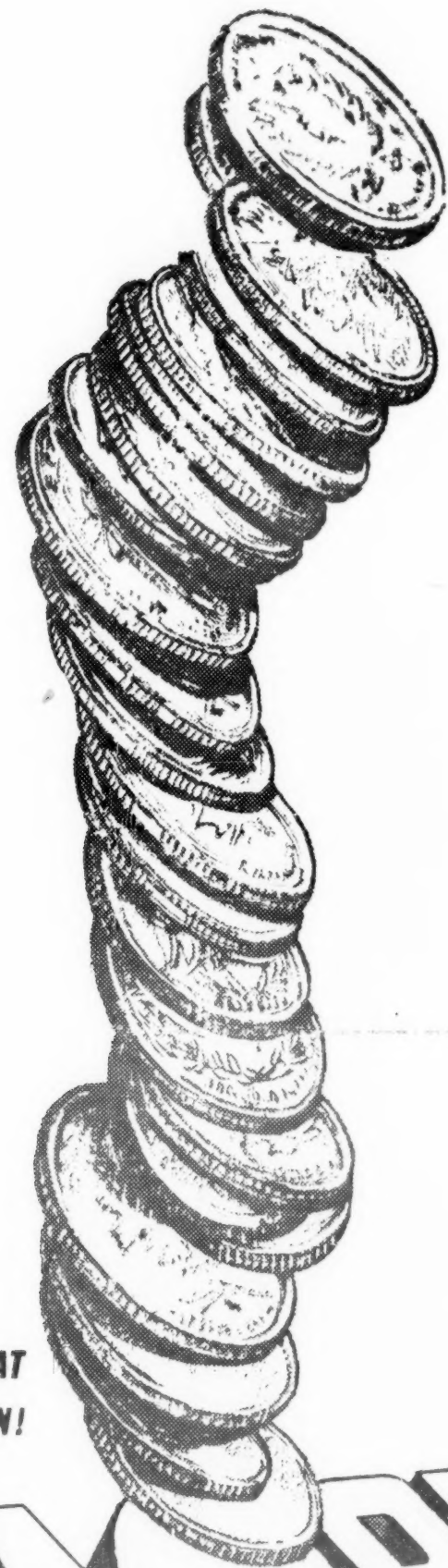
Selection of some six field men to work on public relations activities of the film industry has been based on three-fold classification. Figured that they must be a combination of newspaperman, secretary and film man. Background of newspaper work is rated a must because of necessary contacts and need for selling film methods to editors and critics.

RKO's 3,000-Ft. Trailer For Depinet Sales Drive

RKO has turned out a 3,000-foot trailer for the Ned Depinet sales drive, to be shown to field forces in all exchange centers, which features Depinet, Charles Koerner, Si Fabian and Eddie Alperson in a terrific pitch about forthcoming product.

Reportedly first time advance showing of big hunks of several important pictures have been strung together for sales forces in this fashion. Scenes are from Rosalind Russell-Fred MacMurray, Pat O'Brien - Randolph Scott, Cary Grant-Laraine Day, Fred Astaire and other pictures.

Charles Koerner is shown delivering the product spiel while Depinet handles the company and distribution angles. Bob Wolff captains the drive.



ON THE WAY! THE FIRST GREAT EPIC OF THE AFRICAN CAMPAIGN!

IMMORTAL SERGEANT

COLLECT AT EVERY PERFORMANCE! UNITED NATIONS WEEK—Jan. 14-2

A Case for the Managers

Vet Film Exploiteer Expounds With Compassion on the Underpaid 'Janitor in a Tuxedo'

By AL SELIG

Motion picture emporiums throughout the length and breadth of the land are doing unprecedented business—boxoffices have fairly been overflowing with cash—the customers are coming in long lines, the merry tinkle of coin plays a golden symphony in the ears of the exhibitor. The only fly in his ointment is the spectre of larger income taxes, but he solaces himself with the thought that even after he has given the Government its big share, he will still have left more than he ever had before.

But amidst this golden shower of prosperity there is one 'Forgotten Man'—the theatre manager, who like the house wife, before the World War, 'his work is never done, from the rising to the setting sun'. And then some. He is held in little respect by most of his employers, who believe that managers have a soft job, and whatever they are paid, it is still too high. But the theatre owner is digging a pitfall that will engulf him with more headaches than he imagines. Some over-opulent owners are apt to sneer at his manager's ability—'just janitors in tuxedos' they say with a wave of their hands, and let it go at that.

'Just janitors in tuxedos' is a smart, wisecrack—but let us see what these 'janitors' have to do, even if they are sans dinner jacket. As for stated working hours, he has none. He is virtually a slave to his position. He is at the theatre on an average of 12 to 14 [illegible] if any emergency happens to arise. When and if he does happen to get a day off, he is restless at home, on the telephone about every hour to get the hourly receipts and to see that nothing untoward has occured. Family life?—he has none. He lives, eats and nearly sleeps in the theatre, making out reams of reports that in many instances repeat themselves; seeing that the ads are correct for the newspapers, meeting with the artists for lobby decorations (and if they have no artist, he and the real man-of-all work, do the lobby decorations themselves), taking the daily receipts to the bank the following morning, answering complaints of patrons, signing refund checks, keeping an eye on his ushers, doorman, screen projection, sound and helping the cashier count up. After the last patron has left the theatre for the last show, he sees to it that everything is shipshape, all lights out and the safe locked. Then and only then, has he a chance to go to Nick's for a cup of coffee, a sandwich, a glance at the early edition of the newspaper to see that the ad is okay, and then home to bed about midnight or after. Yes 'just a janitor in a tuxedo'.

Captain of 'Theatre Ship'

Like the captain of a ship who is responsible for the lives and the safety of his passengers and crew and his ship, the manager can be placed in the same category. But does he have the same authority as the ship's captain? Maybe yes, and maybe no. The latter answer is nearer correct. In many instances—and that goes more for the chain operations than the independent houses—he cannot show any initiative when any emergency arises. There are certain rules that must be followed and any digression from them means a bawling out from the zone manager.

But what is gall and wormwood to the manager is the fact that, first he is woefully underpaid for the work he is doing. In his hands lies the investment of a big enterprise for which he is held accountable by the owner and any undiplomatic move on his part with city officials, newspapers or patrons, can cause the theatre thousands of dollars in losses. But what makes the manager the most dissatisfied individual is the fact that when he makes out the payroll every week, he is paying the man or men in the projection room nearly twice or three times as much as he is receiving. Let us quote a manager of one of the A houses in a fairly large-sized city, one of a large chain, who for obvious reasons would remain anonymous:

'What's the use of working your head off for the salary I receive. With things as they are today, a salary of $50 a week doesn't go very far. Here I am responsible for this theatre with an investment of over a quarter of a million dollars. I know that we are making more money now than ever before. But does the boss come through? Does he know that my bills and expenses have just doubled? Does he make the grand gesture and raise my salary to compete with the rising costs? You said it, he makes me feel as if I ought to thank him three times a day for letting me have the job.'

U PILING UP MORE BACKLOG

Hollywood, Jan. 12.

Biggest backlog of completed pictures in the history of Universal is stored away in the studio vaults, but production goes on at a swift pace, with two starters this week and five more slated to get the gun before Jan. 25.

This week's newcomers are 'Bridesmaid,' directed by Erle C. Kenton, and 'Destiny,' piloted by Robert Siodmak. Five to follow in the next two weeks are 'Cross Your Fingers,' 'Trombone From Heaven,' 'School for Jive,' 'Phantom of the Opera' and 'Corvettes in Action.'

Mono Signs Dreifuss To Five-Picture Deal

Hollywood, Jan. 12.

Arthur Dreifuss signed a deal to direct five pictures for Monogram release, starting this week with 'Sarong Girl,' to be produced by Phil Krasne and Sam Burkett.

His latest director chore was on 'The Payoff' at PRC. New contract permits outside pictures.

Teresa a Fightin' Red

Hollywood, Jan. 12.

Teresa Wright becomes a Russian guerilla as the femme lead in 'North Star,' Lillian Hellman's story based on war behind the lines on the frozen steppes.

Samuel Goldwyn produces and Lewis Milestone directs, starting in February.

Koerner

Continued from page 5

the month, and that the few 'B' pictures that would remain to be completed would likely be ready shortly also, cleaning up the entire production slate for the year months ahead of schedule.

The only 'A' picture dropped from the schedule was 'Grand Canyon' because of the transportation difficulties involved in an outdoor picture of that type.

RKO board of directors went into session Monday (11) following Koerner's arrival from the Coast.

Koerner, who huddled with Ned E. Depinet and N. Peter Rathvon on production and budget plans, plans to stay in the east until next Wednesday (30).

It is unlikely that he will accompany other RKO execs going to Cincinnati today (Wed) for the 50-city preem of 'Hitler's Children' being sponsored by station WLW.

Holt to Studio

Hollywood, Jan. 12.

Nat Holt, western theatre division manager for RKO, added a new chore to his curriculum as aide to Charles W. Koerner, executive chief of studio operations. Holt's added task is as liaison between studio production and the company's theatres.

In addition to his studio duties, Holt is planning to handle numerous special exploitation openings in the Pacific coast territory, first of which will probably be 'Forever and a Day.'

Advance Production Chart

Hollywood, Jan. 12.

Studios here are moving production along at a normal clip in spite of general unrest and breaking of routines which a country at war experiences. Backlogs are piling up in studio vaults. Columbia has 20 films on the shelves; Universal, 16; United Artists, 15; Metro, 11, and so on down the line. Production on the lots is satisfactory, with Metro, Universal and Warners having nine pictures, six and seven, respectively, working. Other lots are keeping busy with routine production.

Columbia has arranged its schedule and productions have been lined up to carry through to next fall, with emphasis being placed on increase in cost and quality of top budget pictures, plans calling for 30% of product to be based on some phase of the war theme, and at least 25% of them on comedy.

Columbia

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features	48	15	2	10	21
Westerns	16	7	0	10	..
Serials	4	1	0	0	3
Totals	68	23	2	20	23

Pictures in cutting room or awaiting release:

CITY WITHOUT MEN, drama, prod., B. P. Schulberg and Samuel Bronston; dir., Sidney Salkow; no writing credits; camera, Phil Tannura. Cast: Linda Darnell, Claire Trevor, Doris Dudley, Leslie Brooks, Michael Duane.

MURDER IN TIMES SQUARE, mystery; prod., Colbert Clark; dir., Lew Landers; no writing credits; camera, Al O'Connell. Cast: Marguerite Chapman, Edmund Lowe, Sidney Blackmer, Douglas Leavitt, Blanche Yurka, John Litel, Gerald Mohr, George McKay, Frank Sully, William Wright, Esther Dale, Bruce Bennett, Veda Ann Borg, Ed Laughton, Al Hill, Wilbur Mack, Lynton Brent, Dale Foster Alice Grayson, Wilson Benge, Frank O'Connor.

ROBIN HOOD OF THE RANGE, western; prod., Jack Fier; dir., William Berke; story and screenplay, Betty Burbridge; camera, Benjamin Kline. Cast: Kay Harris, Arthur Hunnicutt, Charles Starrett, Kenneth MacDonald, Douglas Drake, Hal Price, Ed Peil, Sr., Frank LaRue, Bud Osborne, Stanley Brown.

SILVER CITY RAIDERS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Alma Carroll, Paul Sutton, Luther Wills, Jack Ingram, Edmund Cobb, Art Mix.

NO PLACE FOR A LADY, drama; prod., Ralph Cohn; dir., James Hogan; story and screenplay, Eric Taylor; camera, James S. Brown. Cast: William Gargan, Margaret Lindsay, Phyllis Brooks, Dick Purcell, Jerome Cowan, Edward Norris, James Burke, Frank Thomas, Thomas Jackson, Tom Dugan, Doris Lloyd, Ralph Sanford, William Hunter, Chester Clute.

DEADLINE GUNS, western; prod., Leon Barsha; dir., William Berke; no writing credits; camera unassigned. Cast: Russell Hayden, Bob Wills and His Boys, Shirley Patterson, Walter 'Dub' Taylor, Stanley Brown, Jack Kirk, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Montgomery.

JUNIOR ARMY, drama; prod., Colbert Clark; dir., Lew Landers; screen play, Paul Gangelin; story, Albert Bein; camera, Charles Schoenbaum. Cast: Freddie Bartholomew, Billy Halop, Bobby Jordan, Huntz Hall, Boyd Davis, William Blees, Richard Noyes, Joseph Crehan, Don Beddoe, Charles Lind, Billy Lechner, Peter Lawford, Robert O. Davis.

ONE DANGEROUS NIGHT, drama; prod., David Chatkin; dir., Michael Gordon; no writing credits; camera, L. W. O'Connell. Cast: Michael Lanyard, Jamison, Sidnel Shaw, Eve, Dickens, Inspector Crane.

LET'S HAVE FUN, formerly **LAUGH YOUR BLUES AWAY**, comedy-drama; prod., Jack Fier; dir., Charles Barton; story and screenplay, Harry Sauber; additional dialog, Ned Dandy; camera, Philip Tannura. Cast: Jinx Falkenburg, Bert Gordon, Douglass Drake, Isobel Elsom, George Lessey, Vivien Oakland, Dick Elliott, Phyllis Kennedy, Robert Greig.

RIDERS OF THE NORTHWEST MOUNTED, formerly **RIDERS OF THE ROYAL MOUNTED**, western; prod., Leon Barsha; dir., William Berke; screenplay, Fred Myton; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills, Dub Taylor, Adele Mara, Dick Curtis, Richard Bailey, Jack Ingram, Leon McAuliffe, Vernon Steele.

HAIL TO THE RANGERS, western; prod., Jack Fier; dir., William Berke; story and screenplay, Gerald Geraghty; camera, Benjamin Kline. Cast: Charles Starrett, Arthur Hunnicutt, Robert Owen Atcher, Leota Archer, Norman Willis, Lloyd Bridges, Ted Adams, Ernie Adams, Tom London, Davidson Clark, Jack Kirk.

THE MORE THE MERRIER, formerly **MERRY-GO-ROUND**, drama; prod., dir., George Stevens; no writing credits; camera, Theodore Tetzlaff. Cast: Jean Arthur, Joel McCrea, Charles Coburn, George Reed, Kathleen O'Malley, Sally Cairnes, Stanley Clements, Fred Johnson, Kay Linaker, Betzi Beaton, Nancy Gay, Mary Treen, Betty McMahon, Gladys Blake, Bertha Priestly, Diedra Vale, Peggy Carroll, Sugar Geise, Robert Hall, Pat Lane, Richard Gaines, Kitty McHugh, Ann Doran, Harrison Greene, Robert McKenzie, Frank Sully.

WYOMING HURRICANE, western; prod., Leon Barsha; dir., William Berke; no writing credits; camera, Benjamin Kline. Cast: Russell Hayden, Bob Wills and his boys, Shirley Patterson, Dub Taylor, Leon McAuliffe, Cotton Thompson, J. R. Bernard, Gene Ashlock, Paul Sutton.

DESTROYER, drama; prod., Lou Edelman; dir., William A. Seiter; no writing credits; camera, Franz Planer. Cast: Edward G. Robinson, Glenn Ford, Marguerite Chapman, Regis Toomey, Edgar Buchanan, Craig Woods, Frank Sully.

THE LAST HORSEMAN, formerly **SUICIDE RANGE**, western; prod., Leon Barsha; dir., William Berke; no writing credits; camera, George Meehan. Cast: Russell Hayden, Bob Wills, Dub Taylor, Leon McAuliffe, Cotton Thompson, Luther Wills, J. R. Bernard, Gene Ashlock, Nick Thompson, Blackie Whiteford, Ted Mapes, Herman Hack, George Fiske.

DEADLINE GUNS, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Shirley Patterson, Tristram Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Kirk, Stanley Brown.

THE DESPERADOES, western in Technicolor; prod., Harry Joe Brown; dir., Charles Vidor; orig., Max Brand; screenplay, Robert Carson; camera, George Meehan. Cast: Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan, Raymond Walburn, Guinn Williams, Porter Hall, Joan Woodbury, Bernard Nedell, Irving Bacon, Glenn Strange, Ethan Laidlaw, Charles Whittaker, Edward Pawley, Chester Clute.

REVEILLIE WITH BEVERLY, drama; prod., Sam White; dir., Charles Barton; no writing credits; camera, Phil Tannura. Cast: Ann Miller, William Wright, Dick Purcell, Larry Parks, Walter Sande, Wally Vernon, Tim Ryan, Franklin Pangborn, Barbara Brown, Adele Mara, Douglas Leavitt, Eddie Kane, Freddie Slack and His Orchestra, Three Radio Rogues, Count Basie and His Band, Stuff Smith and His Band, Frank Sinatra, Duke Ellington and His Band, Bob Crosby and Bobcats, Wilde Twins.

SADDLES AND SAGEBRUSH, western; prod., Leon Barsha; dir., William Berke; story and screenplay, Ed Earl Repp; camera, Benjamin Kline. Cast: Russell Hayden, Dub Taylor, Bob Wills, Ann Savage, William Wright, Frank La Rue, Wheeler Oakman, Edmund Cobb, Jack Ingram, Joe McGuinn.

POWER OF THE PRESS, drama; prod., Leon Barsha; dir., Lew Landers; screenplay, Robert D. Andrews; story, Sam Fuller; camera, John Stohmar. Cast: Guy Kibbee, Gloria Dickson, Lee Tracy, Otto Kruger, Victor Jory, Larry Parks, Rex Williams, Frank Sully, Don Beddoe, Douglas Leavitt, Minor Watson.

Columbia Pix in Production

BROADWAY DADDIES, drama; prod., Colbert Clark; dir., Charles Barton; screenplay, Paul Yawitz; camera, Phil Tannura. Cast: Jinx Falkenburg, The Vagabonds, Constance Worth, Harry Hayden, Barbara Brown, John Dilson, Jack Rice.

THE BOY FROM STALINGRAD, drama; prod., Colbert Clark; dir., Sidney Salkow; original, Robert Arden; screenplay, Ferdinand Reyher; camera, L. W. O'Connell. Cast: Scotty Beckett, Bobby Samarzich, Conrad Binyon, Stephen Muller, Donald Mayo, Mary Lou Harrington.

Metro

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features	[illegible]	32	9	11	7

Pictures in cutting room or awaiting release:

PILOT NO. 5, formerly **SKYWAY TO GLORY**, air drama; prod., B. F. Zeidman; dir., George Sidney; no writing credits; camera, Paul Vogel. Cast: Franchot Tone, Marcia Hunt.

PRESENTING LILY MARS, drama; prod., Joe Pasternak; dir., Norman Taurog; no writing credits; camera, unassigned. Cast: Judy Garland, Richard Carlson, Fay Bainter, Spring Byington, Ray MacDonald.

DU BARRY WAS A LADY, musical in Technicolor; prod., Arthur Freed; dir., Roy Del Ruth; no writing credits; camera, Karl Freund. Cast: Red Skelton, Lucille Ball, Rags Ragland, Virginia O'Brien, Zero Mostel, Gene Kelly, Tommy Dorsey and Band, Donald Meek, Douglas Dumbrille, George Givot.

SALUTE TO THE MARINES, drama; Technicolor; prod., John Considine, Jr., dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber Noah Berry, Jr., Russell Gleason.

LASSIE COME HOME, drama, in Technicolor; prod., Sam Marx; dir., Fred Wilcox; no writing credits; camera, Len Smith. Cast: Roddy MacDowall, Edmund Gwen, Reginald Owen, Dame May Whitty, Ben Webster, Donald Crisp, Nigel Bruce, Elsa Lancaster, Lassie.

CABIN IN THE SKY, all Negro musical; Arthur Freed; dir., Vincent Minnelli; no writing credits; camera, Les Wagoner. Cast: Ethel Waters, Lena Horne, Rex Ingram, Eddie 'Rochester' Anderson, Duke Ellington and band, Louis Armstrong, Kenneth Spencer, Buck and Bubbles, Moke and Poke.

THE HUMAN COMEDY, comedy-drama; dir., Clarence Brown; no writing credits; camera, Harry Stradling. Cast: Mickey Rooney, Frank Morgan, Van Johnson, Fay Bainter, Donna Reed, Dorothy Morris, Marsha Hunt, Gene Kelly, Henry O'Neill, Richard Quirl, James Craig, Darryl Hickman, Barry Nelson, Ann Ayres, Rita Quigley.

ASSIGNMENT TO BRITTANY, war film; dir., Jack Conway; no writing credits; camera, Charles Rosher. Cast: Jean Pierre Aumont, Signe Hasso, Reginald Owen, Susan Peters, Richard Whorf, Margaret Wycherly, George Coulouris, Darryl Hickman, John Emery.

CARELESS, formerly **NOTHING VENTURED**, comedy drama; prod., Pandro Berman; dir., Wesley Ruggles; no writing credits; camera, Hal Rosson. Cast: Lana Turner, Robert Young, Walter Brennan, Eugene Pallette, Dame May Whitty, Pamela Blake, Howard Freeman, Millard Mitchell, Ward Bond.

HALF-PINT KID, drama; prod., Irving Starr; dir., Charles Riesner; no writing credits; camera, Walter Lundin. Cast: Bobby Readick, William Gargan, Horace McNally, Frank Craven, Jay Ward.

THE YOUNGEST PROFESSION, drama; prod., B. F. Zeidman; dir., Eddie Buzzell; no writing credits; camera, Charles Lawton. Cast: Virginia Weidler, Edward Arnold, Ann Ayars, John Carroll, Marta Linden, and guest star William Powell.

Metro Pix in Production

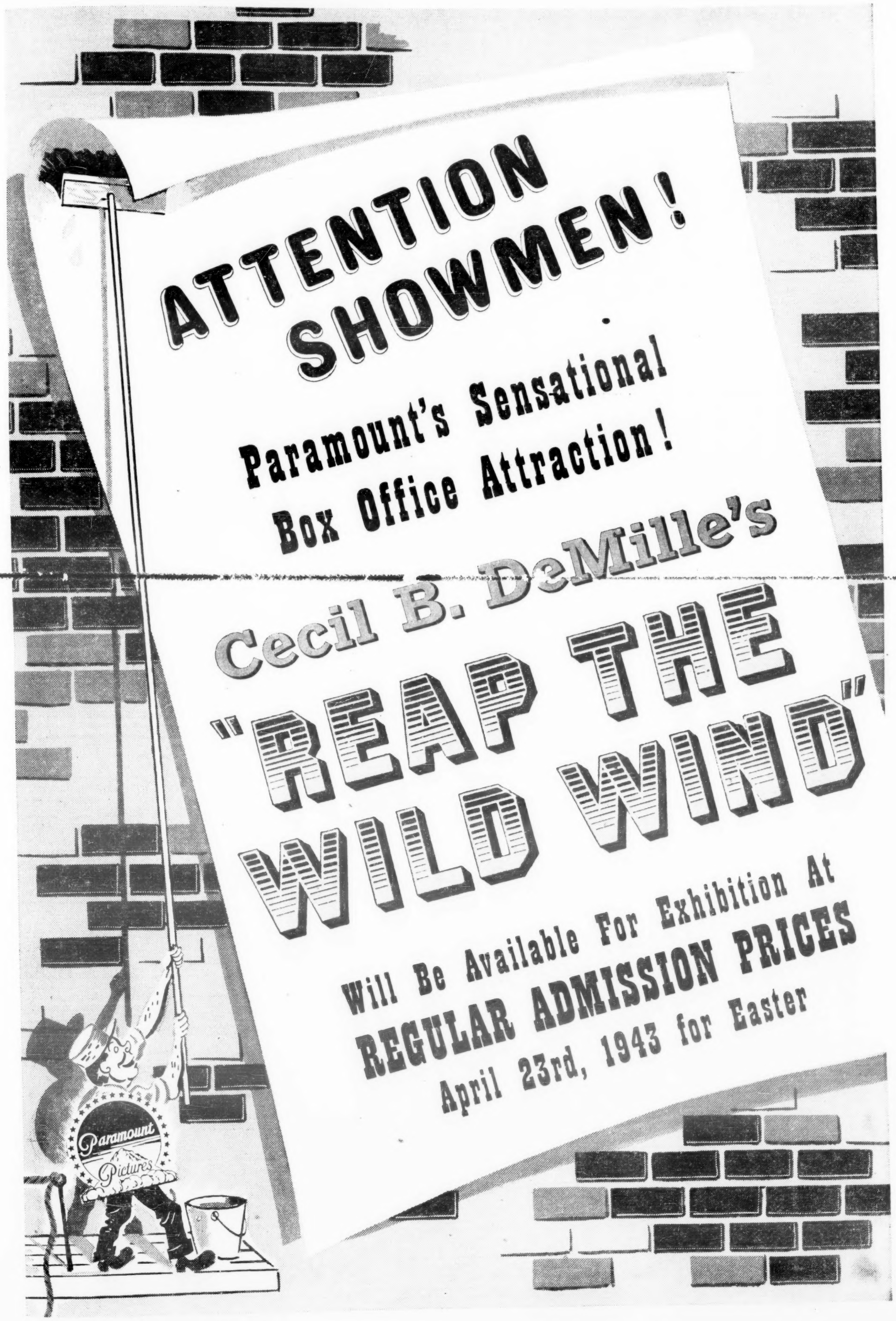
DR. GILLESPIE'S CRIMINAL CASE, formerly **DR. GILLESPIE'S PRISON STORY**, melodrama; dir., Willis Goldbeck; no writing credits; camera, Charles Lawton. Cast: Lionel Barrymore, Van Johnson, Donna Reed, Keye Luke, Marilyn Maxwell, John Craven, Alma Kruger, Walter Kingsford, Marie Blake, Nell Craig, Nat Pendleton.

I DOOD IT, comedy-musical; prod., Jack Cummings; dir., Vincent Minnelli; no writing credits; camera, Charles Rosher. Cast: Red Skelton, Eleanor Powell, Jimmy Dorsey and band.

MR. JUSTICE GOES HUNTING, drama; prod., Robert Sisk; dir., Roy Rowland; no writing credits; camera, Robert Wagner. Cast: Frank Morgan, Richard Carlson, Jean Rogers, Porter Hall, Robert Barrat, Donald MacBride, Irving Bacon.

ABOVE SUSPICION, drama; prod., Victor Saville; dir., Richard Thorpe; no writing credits; camera, Robert

(Continued on page 20)


ATTENTION SHOWMEN!
Paramount's Sensational Box Office Attraction!
Cecil B. DeMille's
"REAP THE WILD WIND"
Will Be Available For Exhibition At
REGULAR ADMISSION PRICES
April 23rd, 1943 for Easter
Paramount Pictures

Advance Production Chart

(Continued from page 18)

Planck. Cast: Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt, Reginald Owen.

PRIVATE MISS JONES, drama in Technicolor; prod., Joseph Pasternak; dir., George Sidney; no writing credits; camera, George Folsey. Cast: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles, Dick Simmons.

SALUTE TO THE MARINES, drama in Technicolor; prod., John Considine, Jr.; dir., S. Sylvan Simon; no writing credits; camera, Duke Green and Charles Schoenbaum. Cast: Wallace Beery, Fay Bainter, William Lundigan, Marilyn Maxwell, Keye Luke, Jim Davis, Don Curtis, Ray Collins, Mark Daniels, Fritz Leiber, Noah Beery, Sr., Russell Gleason, Al Jennings.

BATAAN PATROL, war; prod., Irving Starr; dir., Tay Garnett; no writing credits; camera, Sid Wagner. Cast: Robert Taylor, Lloyd Nolan, Thomas Mitchell, George Murphy, Desi Arnaz, Kenneth Spencer, Lee Bowman, Robert Walker, Philip Terry, Barry Nelson, Tom Dugan, William Tannen Roque Esperito, J. Alex Havier.

AIR RAID WARDENS, comedy; prod., B. F. Zeidman; dir., Ed Sedgewick; no writing credits; camera, Walter Lundin. Cast: Laurel and Hardy, Jacqueline White, Horace McNally, Howard Freeman, Donald Meek.

SWING SHIFT MAISIE, comedy-drama; prod., George Haight; dir., Norman McLeod; no writing credits; camera, Harry Stradling. Cast. Ann Sothern, James Craig, Jean Rogers, Fred Brady, Connie Gilchrist, John Qualen, Marta Linden, Celia Travers.

Monogram

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features	34	16	0	4	14
Westerns	16	4	0	1	11
Totals	50	20	0	5	25

Pictures in cutting room or awaiting release:

SILVER SKATES, musical; prod., Lindsley Parsons; supervised by William Shapiro; dir., Leslie Goodwins; Jerry Cady; camera, Max Stengler. Cast: Kenny Baker, Belita, Frick and Frek Irene Dare, Danny Shaw, Gene Turner, Eugene Mikeler.

HAUNTED RANCH, western; prod., George W. Weeks; dir., Robert Tansey; original story, Arthur Hoerl; screenplay, Elizabeth Beecher; camera, Robert Cline. Cast: John King, David Sharpe, Max Terhune, Rex Lease, Julie Duncan, Glen Strange, Charles King, Bud Osborne, Tex Palmer, Steve Clarke, Budd Buster.

ADVENTURES OF COSMO JONES, drama; prod., Lindsley Parsons; dir., James Tinling; no writing credits; camera, Mack Stengler. Cast: Frank Graham, Edgar Kennedy.

YOU CAN'T BEAT THE LAW, drama; prod., Lindsley Parsons; dir., Phil Rosen; screenplay, Al Beich; additional dialog, Charles Marion; camera, Mack Stengler. Cast: Edward Norris, Joan Woodbury, Jack La Rue, Milburn Stone, Charles Jordan, Kenneth Harlan, Robert Homans, George Kamel, William Castello, Mauritz Hugo, Sam Bernard, Paul McVey.

THE APE MAN, drama; prod., Sam Katzman and Jack Dietz; dir., William Beaudine; story from Satevepost, 'They Creep in the Dark,' by Karl Brown; screenplay, Barney Sarecky; camera, Mack Stengler. Cast: Bela Lugosi, Wallace Ford, Louise Currie, Minerva Urecal, Henry Hall, Ralph Littlefield, Emil von Horn, J. Farrell MacDonald, George Kirby, Wheeler Oakman.

Paramount

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Studio	38	15	3	7	13
Totals	38	15	3	7	13

Pictures in cutting room or awaiting release:

NO TIME FOR LOVE, comedy-drama; asso. prod., Fred Kohlmar; dir., Mitchell Leisen; no writing credits; camera, Charles Lang. Cast: Claudette Colbert, Fred MacMurray, Richard Haydn, Ilka Chase, Paul McGrath, June Havoc, Marjorie Gateson, Robert Herrick, Morton Lowry.

SO PROUDLY WE HAIL, drama; prod., Mark Sandrich; dir., Mark Sandrich; original story, Allan Scott and Mark Sandrich; camera, Charles Lang. Cast: Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel, Sonny Tufts.

HIGH EXPLOSIVE, formerly **YOU CAN'T LIVE FOREVER,** drama; prods., Williams Pine and Thomas; dir., Frank McDonald; no writing credits; camera, Fred Jackman, Jr. Cast: Chester Morris, Jean Porter, Barry Sullivan.

GREAT WITHOUT GLORY, drama; dir., Preston Sturges; screen play by Preston Sturges; camera, Victor Milner. Cast: Joel McCrea, Betty Field, Harry Carey, William Demarest, Julius Tannen, Franklin Pangborn.

HENRY ALDRICH DOES HIS BIT; prod., Walter MacEwen; asso. prod., Jules Schermer; dir., Hugh Bennett. Cast: Jimmy Lydon, Charles Smith, Diana Lynn, John Litel, Olive Blakeney.

FOR WHOM THE BELL TOLLS, drama, in Technicolor; prod.-dir., Sam Wood; novel by Ernest Hemingway; camera, Ray Rennahan. Cast: Gary Cooper, Akim Tamiroff, Katina Paxinou, Joseph Calleia, Vladimir Sokoloff, Milkhail Rasumny, Edward Cianelli, Fortunio Bonanova, Duncan Renaldo, Alexander Granach, Leonid Snegoff, Lilo Yarson, Martin Garralaga, Victor Varconi, Eric Feldary, Leo Bulgakoff, Feodor Chaliapin, Jean De Val, Armand Roland, Dick Botiller.

TRUE TO LIFE, drama; prod., Paul Jones; dir., George Marshall; original screen story by Ben and Sol Barzman and Bess Rafel; camera, Charles Lang. Cast: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demerest.

Paramount Pix in Production

DIXIE, musical, in Technicolor; prod., Dick Blumenthal; asso. prod., Paul Jones, screenplay, Claude Binyon; camera, William Mellor. Cast: Bing Crosby, Dorothy Lamour, Billy De Wolfe, Marjorie Reynolds, Lynne Overman, Raymond Walburn, Eddie Foy, Jr.

MIRACLE OF MORGAN'S CREEK, drama; prod., G.M.O.; screenplay, Preston Sturges and Ernst Laemmle; camera, John Seitz. Cast: Eddie Bracken, Betty Hutton, Diana Lynn.

AERIAL GUNNER, drama; prods., William Pine and Thomas; dir., William Pine; screenplay, Maxwell Shane; camera, Fred Jackman, Jr. Cast: Chester Morris, Richard Arlen, Leti Ward, Jimmy Lydon, Dick Purcell, Keith Richards, Billy Benedict, Ralph Sanford.

CHINA, drama; prod., Dick Blumenthal; dir., John Farrow; screenplay, Frank Butler; camera, Leo Tover. Cast: Loretta Young, Alan Ladd, William Bendix.

SALUTE FOR THREE, drama; prod., Walter MacEwen; dir., Ralph Murphy; original story, Lester Cole; camera, Theodor Sparkuhl. Cast: Macdonald Carey, Betty Rhodes, Dona Drake, Lorraine and Rognan, Marty May, Cliff Edwards, Minna Gombell, Catherine Craig, Linda Brent, Patti Brilhante, De De Barrington.

LADY IN THE DARK, drama in Technicolor; asso. prod., Dick Blumenthal; dir., Mitchell Leisen; no writing credits; camera, Dan Fapp. Cast: Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer, Phyllis Brooks.

Republic

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features	34	11	0	3	20
Westerns	32	10	1	2	19
Serials	4	1	0	1	2
Totals	70	22	1	6	41

Pictures in cutting room or awaiting release:

SECRETS OF THE UNDERGROUND, drama; asso. prod., Leonard Fields; dir., William Morgan; screen play, Robert Tasker and Geoffrey Homes; original story by latter; camera, Ernest Miller. Cast: John Hubbard, Virginia Grey, Lloyd Corrigan, Miles Mander, Robin Raymond, Ben Welden, Marla Shelton Neil Hamilton, Olin Howlin, Dick Rich.

G-MAN VERSUS THE BLACK DRAGON, serial; prod., William O'Sullivan; dir., William Witney; no writing credits; camera, Bud Thackeray. Cast: Rod Cameron, Constance Worth, Roland Got, C. Montague Shaw, Nino Tipitone.

HIT PARADE OF 1943, musical; asso. prod., Albert J. Cohen; dir., Albert S. Rogell; no writing credits; camera, Jack Marta. Cast: John Carroll, Susan Hayward, Gail Patrick, Walter Catlett, Eve Arden, Freddy Martin and his orchestra, Count Basie and his orchestra, Golden Gate Quartet, Pops and Louie, Three Cheers, Music Maids.

DEAD MAN'S GULCH, western; asso. prod., Eddy White; dir., Jack English; original story, Norman S. Hall; screenplay, Norman S. Hall and Robert Williams; camera, Ernie Miller. Cast: Don 'Red' Barry, Bud McTaggart, Lynn Merrick, Emmett Lynn, Clancy Cooper, John Vosper, Jack Rockwell, Lee Shumway, Al Taylor, Rex Lease, Pierce Lyden.

THE BLOCKED TRAIL, western; asso. prod., Louis [illegible] writing credits; camera, Bud Thackery. Cast: Bob S[illegible]ele, Tom Tyler, Jimmie Dodd, Helen Deverell, George Lewis, Charles Miller, Walter Soderling, Hal Price, Kermit Maynard, Pierce Lyden, Bud Geary.

CHATTERBOX, comedy-drama; asso. prod., Albert J. Cohen; dir., Joseph Santley; no writing credits; camera, Ernest Miller. Cast: Joe E. Brown, Judy Canova, Rosemary Lane, John Hubbard, Chester Clute, Emmett Vogan, Gus Schilling, Anne Jeffreys, George Byron.

Republic Pix in Production

IDAHO, western; asso. prod., dir., Joseph Kane; no writing credits; camera, Reggie Lanning. Cast: Roy Rogers, Virginia Grey, Ona Munson, Smiley Burnette, Harry Shannon, Dick Purcell, Onslow Stevens, Arthur Hohl, Hal Taliaferro, Themselves, St. Brendan's Choir.

RKO-Radio

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Studio	28	12	1	6	9
Westerns	7	7	0	1	0
W. Disney	1	0	1	0	0
S. Goldwyn	2	2	0	0	0
H. Wilcox	1	0	0	0	1
J. Votion	2	0	0	0	0
S. Lesser	2	0	0	1	1
Jerrold Brandt	2	1	0	0	1
Totals	45	22	2	8	12

Pictures in cutting room or awaiting release:

GUN LAW, western; prod., Bert Gilroy; dir., Sam Nelson; no writing credits; camera, Max Stengler. Cast: Tim Holt, Joan Barclay, Cliff Edwards, Bud McTaggart, Ed Cassiday.

LADIES DAY, baseballer; prod., Bert Gilroy; dir., Leslie Goodwins; no writing credits; ca· era, Jack McKenzie. Cast: Lupe Velez, Eddie Albert, Max Baer, Patsy Kelly.

FLIGHT FOR FREEDOM, formerly **STAND BY TO DIE,** air drama; prod., David Hempstead; dir., Lothar Mendes; screenplay, Oliver P. Garrett and S. K. Lauren; camera, Lee Garmes. Cast: Rosalind Russell, Fred MacMurray, Tom Conway.

TARZAN TRIUMPHS, action; prod., Sol Lesser; dir., William Thiele; no writing credits; camera, Harry Wild. Cast: Johnny Weissmuller, John Sheffield, Frances Gifford, Martin Kosleck, Rex Williams.

BOMBARDIER, war drama; prod., Robert Fellows; dir., Richard Wallace; no writing credits; camera, Nick Musuraca. Cast: Pat O'Brien, Randolph Scott, Anne Shirley, Barton MacLane, Eddie Albert, Walter Reed, John Miljan.

I WALKED WITH A ZOMBIE, horrorer; prod., Val Lewton; dir., Jack Tourneur; no writing credits; camera, Roy Hunt. Cast: Frances Dee, Tom Conway, James Ellison, Edith Barrett, Richard Abrams, Theresa Harris.

THIS LAND IS MINE, drama; Jean Renoir Dudley production; dir., Jean Renoir; no writing credits; camera, Frank C. Redman. Cast: Charles Laughton, Maureen O'Hara, George Sanders, Walter Slezak, Philip Merivale, Nancy Gates, Una O'Connor

RKO Pix in Production

FROM HERE TO VICTORY, war story; prod., David Hempstead; dir., H. C. Potter; no writing credits; camera, George Barnes. Cast: Cary Grant, Laraine Day, Charles Bickford, Erford Gage, Henry Stephenson, Paul Stewart, Kay Johnson, Gladys Cooper, Lorence Bates, Ariel Heath, Mary Stuart, Rita Corday.

20th Century-Fox

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features	46	27	4	7	8

Pictures in cutting room or awaiting release:

MY FRIEND FLICKA, drama in Technicolor; prod., Ralph Dietrich; dir., Harold Schuster; no writing

(Continued on page 22)

Ban Against Cars

Continued from page 5

and where, from early reports trickling in from the 17 eastern states affected by the ban, it would appear that business has been exceptionally steady on the whole.

Difficulties of transportation, plus what is expected to become a growing tendency to patronize theatres near to homes, are credited importantly with the good business enjoyed by nabe houses in the Greater N. Y. area, aside from current attractions, etc. However, in smaller communities in Westchester, on Long Island, upstate N. Y. and in New Jersey were noticeably affected with the take in some isolated cases said to have droppd as much as 50% below normal.

The pleasure-driving ban is expected to have an immediate effect on rentals, with exhibitors in the hard-struck towns expected to demand new deals or adjustments. They already started making demands for adjustments Monday (11), it was reported.

However, rentals no doubt will be equalized, since business will increase in some houses as an offset to losses sustained elsewhere.

The mistaken notion that people who attend theatres during the pleasure-driving ukase were 'unpatriotic' was corrected by Sylvan Joseph, regional director of the OPA, who stated there was nothing wrong in going to theatres as long as auto transportation wasn't used.

Detroit Is a Ripley

Detroit, Jan. 12.

Gas rationing, which found Detroiters with full tanks and was followed by a plentiful issuance of 'C' cards to the important war workers, has started to make its inroads on pix business here, where it was least expected.

While the first-runs were expected to suffer because of the poor transportation services in Detroit, attendance has held way up, including the smashing of a house record by the Fox at Christmastime with better than $52,000 for the week. While biz currently is off in the loop it is reckoned as the seasonal letdown following the holidays, which also saw the Michigan tucking in $48,000 with a New Year's week stage show.

But the big biz in the loop, where share-the-riders are coming down in droves for film-going, isn't helping the nabes where it was expected to be of swift benefit. Biz in the nabes was better in late December than earlier in the month but remained below the level of 1941. It is estimated to have fallen off 20% over the New Year's weekend compared to a year ago. There has been no pickup there and the nabes are trying to figure out the dilly of why gas rationing seems to be throwing even greater biz downtown.

Wash. Exhibs Warned Against Gas Ban Beefs

Washington, Jan. 12.

Theatre owners are grumbling about the OPA curb on gasoline for amusements, but after consulting with Hollywood, the exhibitors were warned not to take any affirmative step to have the ban rescinded. Industry leaders cautioned that the picture business must not be exploited as opposing any step by the Government designed to advance the war effort.

Most of Washington's downtown theatres are on street car and bus lines, but normally 25% of the first run audiences come by auto. On Thursday night, first day of the restricted pleasure driving, not a single passenger car came to the National between 8 and 8:45 p.m., indicating the ban was 100% effective.

Neighborhood houses are beginning to feel the effects of the restriction. Business was off approximately 15% over the weekend. These suburban theatres get patronage within a two-mile area, and much of it depends upon the family car. They will be hardest hit by the pleasure driving curb.

No-Gas May Fold Theatre.

Minneapolis, Jan. 12.

Harold Field, co-owner of the St. Louis Park, costliest and most beautiful Twin City suburban house, and also owner of a large independent circuit of Iowa theatres, has notified distributors here that gasoline rationing will necessitate the closing of the Park unless more equitable film deals are offered to him.

'Continued operation of the Park is contingent upon proper film rental adjustments being made by distributors,' said Field. 'There is no question but that the Park has been the hardest hit of any Twin City theatre by gas rationing.'

Field says he's confident that the film companies will be 'fair' and will cooperate to enable the Park to remain open. When it first was opened several years ago the Park was one of the most profitable Twin City operations, but since gas rationing started its business has collapsed, according to Field. It is located outside Minneapolis proper in a suburb and always has depended to a great extent on motor car trade.

Not So Tough in Canada

Ottawa, Jan. 12.

Canadian theatres are not immediately threatened with their fuel oil supplies being cut off, although there is a serious shortage of oil throughout the Dominion.

However, there are some houses that have not replaced oil-burning equipment with coal-burning systems under government orders, and there is a strong possibility they will be refused oil as a penalty.

Thrill Is Gone

Continued from page 1

thrill is gone. Like the casts of many a professional show that has the good fortune of a long-run, members of the company freely admit they're getting bored by the whole thing and would like to go back to soldiering again.

What makes it much worse for the 'Army' cast than ordinary touring players, the boys say, is the fact that they're feted everywhere they go. Everyone, with the best possible intentions, is tossing testimonial dinners and parties for Berlin and for the cast itself. And the lads have become pretty fed up with hearing themselves praised. It's just too much of a good thing.

So lots of the boys are wishing it were all over and they could go back to just being plain Joe Soldier again. How soon that'll happen is still uncertain. They're slated to continue the current tour until they wind up next month in Hollywood to appear in Warner Bros.' film version of the show. There's been discussion of following that by sending the troupe overseas to continue its performances for soldiers and civilians in England, Australia and other spots. That might renew the boys' interest all over again, but it's still uncertain, however.

Frisco Date for 'Army'

'This Is the Army' doesn't wind up in Los Angeles the end of this month, as planned, before going into Warner Bros. filmization, but instead takes on an additional engagement in San Francisco. If filming plans are further delayed, other dates, doubling back as far east as Denver, or into the northwest, will be essayed, since the Irving Berlin show's soldier cast doesn't want to lose any motion until the WB Burbank plant is all set to start filming.

Original plan was to end in L. A. this month, go into film production, and then return east via many other Rocky Mt. and midwestern keys, which have been clamoring for the show. It has grossed $2,000,000 at the boxoffice so far.

Admish Taxes

Continued from page 5

estimated returns for the 1943 fiscal year at $150,600,000 so that the 1943 estimate of $154,800,000 in the present budget represents a trimming of sails.

The tax on radio receiving sets, phonographs, phonograph records and musical instruments is expected to take a beating in the 1943 and 1944 fiscal years. Actual collections in the 1942 fiscal year amounted to $22,438,119 for 1943; and 1944 collections are estimated in the budget at respectively, $9,400,000 and $6,700,000. A big jump in the grab on coin-operated amusement and gaming machines is anticipated in 1943 and 1944, due to the 100% raise in the tax rate. Actual take in 1942 fiscal year was $6,484,999. Estimated for 1943 and 1944 are, respectively, $12,000,000 and $11,900,000. Very little increase is expected in the take on bowling alleys, billiards and pool. Take in 1942 was $1,698,394. Estimated grabs for 1943 and 1944 are put at $1,900,000 a year.

"THE TEN STRIKE!"

Robert TAYLOR, Charles LAUGHTON, Brian DONLEVY in "STAND BY FOR ACTION"
"ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the Folks
RED SKELTON in "WHISTLING IN DIXIE"
Joan CRAWFORD, John WAYNE, Philip DORN in "REUNION IN FRANCE"
"JOURNEY FOR MARGARET" with Robert YOUNG, Laraine DAY, 'Margaret' O'BRIEN
SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME"
"NORTHWEST RANGERS"—The West in action!
"DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE
"TENNESSEE JOHNSON" with Van HEFLIN, Lionel BARRYMORE, Ruth HUSSEY
ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA"

Bowl 'em over with Big Ones!

COLLECT
at Every Performance
United Nations Week, Jan. 14-20

Advance Production Chart

(Continued from page 20)

credits; camera, unassigned. Cast: Roddy McDowall, Preston Foster, Rita Johnson.

MARGIN FOR ERROR, drama; prod., Ralph Dietrich; dir., Otto Preminger; screen play, Lillie Hayward; original play, Claire Booth; camera, Lucien Andriot. Cast: Milton Berle, Otto Preminger, Joan Bennett.

CHETNIKS, formerly **THE SEVENTH COLUMN**, drama; prod., Sol M. Wurtzel; dir., Louis King; no writing credits; camera, Glen MacWilliams. Cast: Philip Dorn, Anna Sten, Virginia Gilmore, John Shepperd, Merrill Rodin.

DIXIE DUGAN, comedy drama; prod., Walter Morosco; dir., Ray McCarey, no writing credits; camera, Peverell Marley. Cast: Lois Andrews, Charles Ruggles, Charlotte Greenwood, Ann Todd, James Ellison, Raymond Walburn.

CRASH DIVE, submarine, in Technicolor; prod., Milton Sperling; dir., Archie Mayo; no writing credits; camera, Leon Shamroy. Cast: Tyrone Power, Anne Baxter, James Gleason, Charles Grapewin.

SECRET MISSION, commando; prod., Andre Daven; dir., John Brahm; screenplay, Waldo Salt; camera, Lucien Ballard. Cast: Annabella, John Sutton, Beulah Bondi, Leo J. Cobb, Blanche Yurka.

IMMORTAL SERGEANT, war; prod., Lamar Trotti; dir., John Stahl; screenplay, Lamarr Trotti; camera, Arthur Miller. Cast: Henry Fonda, Maureen O'Hara, Thomas Mitchell, Reginald Gardiner, Bramwell Fletcher, Melville Cooper, Morton Lowry.

20th-Fox Pix in Production

HELLO, FRISCO, HELLO, musical in Technicolor; prod., William Perlberg; dir., H. Bruce Humberstone; no writing credits; camera, Charles Clarke and Allen Davey. Cast: Alice Faye, John Payne, Jack Oakie, Lynn Bari, Laird Cregar, June Havoc, Ward Bond.

THE MOON IS DOWN, drama; prod., Nunnally Johnson; dir., Irving Pichel; no writing credits; camera, Arthur Miller. Cast: Sir Cedric Hardwicke, Henry Travers, Doris Bowden, Lee J. Cobb, Henry Rowland, E. J. Ballantine, William Post, Jr.

CONEY ISLAND, musical, in Technicolor; prod., William Perlberg; dir., Walter Lang; screenplay, George Seaton; camera, Ernest Palmer. Cast: Betty Grable, George Montgomery, Cesar Romero, Phil Silvers, Frank Orth.

THE SCHOOL FOR SABOTAGE, espionage; prod., Lee Marcus; dir., Edward Ludwig; screenplay, Michel Jacoby; camera, Lucien Andriot. Cast: George Sanders, Anna Sten, Ward Bond, Sig Rumann, Ludwig Stossel, Kurt Katch.

United Artists

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Roach	8	1	0	7	0
Cagney	0	0	0	0	0
Korda	1	0	0	0	1
Balcon	1	0	0	0	1
Lesser	1	0	1	0	0
Loew-Lewin	1	0	0	1	0
Pressburger	2	0	1	0	1
Stromberg	3	0	1	0	2
Benny	0	0	0	0	0
D. O. Selznick	0	0	0	0	0
Mayfair	1	0	0	0	1
Sherman	10	0	1	4	5
Rogers	1	1	0	0	0
Cinema Guild	3	0	0	3	0
Totals	32	2	2	15	11

Pictures in cutting room or awaiting release:

THE McGUERINS FROM BROOKLYN, formerly **BROOKLYN BRIDGET**, drama; prod. Hal Roach; dir., Kurt Neumann; screenplay, Earle Snell, Clarence Marks; camera, Bob Pittack. Cast: Arline Judge, William Bendix, Max Baer, Joe Sawyer, Grace Bradley, Marjorie Woodsworth, Veda Ann Borg.

THE MOON AND SIXPENCE, drama; prod., David L. Loew; dir. Albert Lewin; screen play, Al Lewin; camera, John Seitz. Cast: George Sanders, Herbert Marshall, Eric Blore, Doris Dudley, Florence Bates, Steve Geray, Irene Tedrow, Devi Dja Javanese Troupe.

CALABOOSE, western; prod., Glenn Tryon (Hal Roach); dir., Hal Roach, Jr.; no writing credits; camera, unassigned. Cast: Jimmy Rogers, Noah Beery, Jr., Mary Brian, Marc Lawrence, Paul Hurst.

TAXI, MISTER, drama; prod., Fred Guiol; dir., Kurt Neumann; screen play, Earle Snell, Clarence Marks; camera, Robert Pittack. Cast: William Bendix, Grace Bradley, Joe Sawyer, Sheldon Leonard, Jack Norton.

FALL IN, army series; prod., Fred Guiol; dir., Kurt Neumann; no writing credits, camera, Robert Pittack. Cast: William Tracy, Joe Sawyer, Jean Porter, Arthur Hunnicutt, Robert Barrat, Rebel Randall.

YANKS AHOY, army; prod., Fred Guiol; dir., Kurt Neuman; screenplay, Eugene Conrad and Ned Seabrook; camera, Robert Pittack. Cast: William Tracy, Joe Sawyer, Marjorie Woodsworth.

DEVIL WITH HITLER, comedy; prod., Glenn Tryon; dir., Gordon Douglas; screen play, Al Martin; camera, Robert Pittack. Cast: Alan Mowbray, Bobby Watson, George E. Stone, Marjorie Woodworth.

NAZTY NUISANCE, comedy; prod.-dir., Glenn Tryon; screen play, Earle Snell and Clarence Marks; camera, Robert Pittack. Cast: Bobby Watson, Joe Devlin, Johnny Arthur, Jean Porter, Ian Keith, Henry Victor.

PRAIRIE CHICKENS, comedy drama; prod., Fred Guiol; dir., Hal Roach, Jr.; screen play, Arnold Belgard and Earle Snell; camera, Robert Pittack. Cast: Jimmy Rogers, Noah Beery, Jr., Joe Sawyer, Jack Norton, Raymond Hatton, Rosemary La Planche.

YOUNG AND WILLING, drama; prod.-dir., Edward H. Griffith; screen play and camera, uncredited. Cast: William Holden, Eddie Bracken, Susan Hayward, Robert Benchley.

BORDER PATROL, formerly **MISSING MEN**, western; prod., Harry Sherman; dir., Lesley Selander; no writing credits; camera, unassigned. Cast: William Boyd, Andy Clyde, J. Kirby, Claudia Drake, Duncan Renaldo.

I MARRIED A WITCH, drama; asso. prod., Preston Sturges; dir., Rene Clair; screenplay, Robert Pirosh and Marc Connelly; suggested by a story of Thorne Smith and completed by Norman Matson; camera, Ted Tetzlaff. Cast: Fredric March, Veronica Lake, Susan Hayward, Robert Benchley, Cecil Kellaway, Elizabeth Patterson, Esther Howard, Robert Warwick.

SILVER QUEEN, drama; prod., Harry Sherman; dir., Lloyd Bacon; no writing credits; camera, Russell Harlan. Cast: George Brent, Priscilla Lane, Bruce Cabot, Eugene Pallette, Lynne Overman, Guinn 'Big Boy' Williams, Janet Beecher, Katharine Booth.

THE CRYSTAL BALL, drama; asso. prod., Richard Blumenthal; dir., Elliott Nugent; no writing credits; camera, Leo Tover. Cast: Ray Milland, Paulette Goddard, Virginia Field, William Bendix, Cecil Kellaway, Mable Paige, Clem Bevans, Gladys George.

HOPPY SERVES A WRIT, western; prod., Harry Sherman; dir., George Archainbaud; no writing credits; camera, Russell Harlan. Cast: Bill Boyd, Jan Christy, Jay Kirby, Andy Clyde, Victor Jory, George Reeves.

AMERICAN EMPIRE, western; prod., Harry Sherman; dir., William McGann; screenplay, Don Hartman, Frank Butler; story by Melvin Frank, Norman Panama; camera, Russell Harlan. Cast: Richard Dix, Preston Foster, Frances Gifford, Leo Carrillo, Jack La Rue, Chris-Pin Martin, Ian MacDonald.

United Artists Pix in Production

UNCONQUERED, romantic drama; Arnold Pressburger; prod.-dir., Fritz Lang; original story, Fritz Lang and Berthold Brechet; screenplay, Fritz Lang and John Wexley; camera, James Wong Howe. Cast: Brian Donlevy, Walter Brennan, Anna Lee, Dennis O'Keefe, Margaret Wycherley, Nana Bryant, Alexander Granach, Billy Roy, Hans Twardowski.

MEET JOHN BONNIWELL, Harry Sherman production; western; asso. prod., Russell Harlan; dir., George Archainbaud; no writing credits; camera, Glenn Cook. Cast: Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory, Francis MacDonald, Douglas Fowley, Hobart Cavanaugh, Eddie Waller.

STAGE DOOR CANTEEN, drama; prod., Sol Lesser; dir., Frank Borzage; original screenplay, Delmer Daves; camera, Harry Wild. Cast: William W. Terry, Cheryl Walker, Marjorie Riordan, Lon McCallister, Fred Brady, Dorothea Kent, Margaret Early, Michael Harrison, Katharine Cornell, Katharine Hepburn, Edgar Bergen, Kay Kyser, Gertrude Lawrence, Helen Hayes.

G-STRING MURDERS, mystery-drama; prod., Hunt Stromberg; dir., William A. Wellman; screenplay, James Gunn; based on novel by Gypsy Rose Lee; camera, Bob de Grasse. Cast: Barbara Stanwyck, Eddie O'Shea, Iris Adrian, J. Edward Bromberg, Gloria Dickson, Stephanie Bachelor, Victoria Faust, Marion Martin, Claire Carleton, Janis Carter, Frank Fenton, Charles Dingle, Eddie Gordon, Pinky Lee, Gerald Mohr, Bert Hanlon, Frank Conroy, Lew Kelley, George Chandler, Frank Conroy, Freddie Walburn, Isabel Withers, Lee Trent and Don Lynn, Elinor Troy, Virginia Gardner, Carol Carrolton, Dallas Worth, Mary Call, Barbara Slater. Dancing 'ponies': Jane Allen, Valmere Barman, Patts Brilhanti, Gerry Goonan, Joan Dale, June Eberling, Midgie Dare, Georgine LeMoyne, Jean Longworth, Margaret Lee, Patricia Mace, Carmen Moreno, Gwynne Norys, Noel Neal, Marjorie Raymond, Joet Robinson, Lynne Sterling, Melba Snowden, Pat Styles.

Universal

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Features	56	21	6	12	17
Serials	4	3	0	0	1
Westerns	7	3	0	4	0
Totals	67	27	6	16	18

Pictures in cutting room or awaiting release:

SHERLOCK HOLMES IN WASHINGTON, meller; asso. prod., Howard Benedict; dir., Roy William Neill; screen play, Bertram Millhauser, Lynn Riggs; original story, Bertram Millhauser; based on the characters created by Sir Arthur Conan Doyle; camera, Lester White. Cast: Basil Rathbone, Nigel Bruce, Marjorie Lord, John Archer, Don Terry, George Zucco, Henry Daniell, Edmund MacDonald.

IT COMES UP LOVE, formerly **ON THE BEAM**, comedy drama with songs; asso. prod., Ken Goldsmith; dir., Charles Lamont; screenplay, Dorothy Bennett, Charles Kenyon; suggested by a story by Aleen Leslie and Jay Dratler; camera, George Robinson. Cast: Gloria Jean, Ian Hunter, Donald O'Connor, Louise Albritton, Frieda Inescort, Charles Coleman.

CHEYENNE ROUNDUP, outdoor adventure; asso. prod., Oliver Drake; dir., Ray Taylor; screen play, Elmer Clifton and Bernard McConville; original story, Elmer Clifton; camera, William Sickner. Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakeley Trio.

RAIDERS OF SAN JOAQUIN, western; asso prod., Oliver Drake; dir., Lewis D. Collins; screen play, Elmer Clifton, Morgan B. Cox; original story, Patricia Harper; camera, William Sickner. Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakeley Trio.

TENTING ON THE OLD CAMP GROUNDS, western; asso. prod., Oliver Drake; dir., Lewis D. Collins; screen play, Elizabeth Beecher; original story, Harry Fraser; camera, William Sickner. Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakeley Trio.

MUG TOWN, action melodrama; asso. prod., Ken Goldsmith; dir., Ray Taylor; screenplay by Brenda Weisberg, Lewis Amster, Harold Tarshis, Henry Sucher; original story, Charles Grayson; camera, Jack Mackenzie. Cast: Dead End Kids and The Little Tough Guys with Billy Halop, Huntz Hall, Bernard Punsly, Gabriel Dell, Grace McDonald, Tommy Kelly, Jed Prouty, Edward Norris.

HI 'YA, CHUM, formerly **PASSING THE BUCK**, comedy; asso. prod., Howard Benedict; dir., Harold Young; no writing credits; camera, Charles Van Enger. Cast: The Ritz Brothers, Jane Frazee, Robert Paige, June Clyde.

THE LONE STAR TRAIL, outdoor-adventure; asso. prod., Oliver Drake; dir., Ray Taylor; no writing credits; camera, William Sickner. Cast: Johnny Mack Brown and Tex Ritter, Fuzzy Knight, Jennifer Holt, The Jimmy Wakeley Trio.

SHADOW OF A DOUBT, drama; an Alfred Hitchcock production presented by Jack H. Skirball Productions, Inc., for Universal release; prod., Jack H. Skirball; dir., Alfred Hitchcock; screen play, Thornton Wilder, Sally Benson, Alma Reville; original story, Gordon McDowell; camera, Joseph Valentine. Cast: Teresa Wright, Joseph Cotten, Macdonald Carey, Patricia Collinge, Henry Travers, Hume Cronyn, Wallace Ford.

IT AIN'T HAY, comedy; asso. prod., Alex Gottlieb; dir., Erle C. Kenton; screenplay by Allen Boretz and John Grant, based on 'Princess O'Hara,' by Damon Runyon; camera, Charles Van Enger. Cast: Bud Abbott and Lou Costello, Grace McDonald, Leighton Noble, Eugene Pallette, Shemp Howard, Eddie Quillan, Patsy O'Connor, Richard Lane.

FRANKENSTEIN MEETS THE WOLF-MAN, horror; prod., George Waggner; dir., Roy William Neill; no

(Continued on page 23)

Uncle Sam's Roll Call

Continued from page 4

under tag of Leif Erickson, now an ensign.

Frederic McConnell's Play House lost two actors—Harold Hansen, who reported to Utah army camp, and Ralph Beeson.

Paul Herman, nitery organist, now a private.

From Out Of The West

Hollywood, Jan. 12.

Sherman A. Rose, film editor, marines.

John Beal, screen actor, army air force.

Penny Jones, studio technician, navy.

John Gordon Gage, dialog director, merchant marine.

Les Warner, assistant director, navy.

Eddie Jones, still photographer, navy.

Dick Duval, studio technicial, navy.

Robert Peterson, art director, Army Engineers.

Samuel B. Mattison, studio cartoonist, Army Air Force.

George Joleson, studio technician, Army.

Eddie Albert, screen actor, Navy.

Leni South, studio cameraman, Army.

Edward Ashley Cooper, screen actor, Army Air Force.

George Bourne, studio cameraman, Signal Corps.

Hank Forrester, studio technician, Signal Corps.

Gene Coogan, screen actor, Signal Corps.

Don Williams, studio technician, Signal Corps.

Harry Downard, studio technician, Signal Corps.

Arthur Wenzel, theatre press agent, Army.

Kenneth MacKenna, film story editor, Signal Corps.

Milton Shifman, film cutter, Army Air Force.

Nap Harrison, studio press agent, Army.

Tholen Gladden, film cutter, Marines.

Verne Harbin, studio technician, Army.

Lyle Boyer, film cutter, Marines.

Harold Mason, cartoon animator, Army.

Dick Simpson, studio technician, Signal Corps.

Clyde DeVinna, studio cameraman, Marines.

Barry Tatum Jones, studio technician, Navy.

Andrew Lane, Jr., studio press agent, Coast Guard.

Margaret Wendell, agency secretary, WAACS.

Harry W. Williams, shorts director, Signal Corps.

Mauri Grashin, screen writer, Army.

Robert S. Taplinger, film publicist, Navy.

Charles Smith, Coast manager of National Concert Artists Corp., Army.

William Bakewell, screen actor, Army.

Sammy Freedman, newspaperman, Army.

Richard Cromwell, screen actor, Coast Guard.

J. D. Chaffin, studio unit manager, Army Engineers.

Tony Martin, screen and radio singer, Army.

Pat Costello, screen actor, Navy.

Norman Greer, talent agent, Army Air Force.

Three More in From WGY

Schenectady, Jan. 12.

John Carnell, of WGY's accounting department, upped to 2d lieut. in Signal Corps.

Vic Campbell, assistant program manager at WGY, to Officers' Training School. Al Zink, of the special events department, at Camp Dix.

Bill McVey, WSNY announcer, a Naval Aviation Cadet.

Norman Gunther, also WSNY spieler, army.

Colorado Marches On

Denver, Jan. 12.

Don Smith, assistant at Cheyenne, Wyo., for Fox theatres, army lieutenant, to Camp Young, Cal., for desert training.

Marvin Catchpole, Fox Intermountain auditor, to sea duty as an ensign.

Gene Miller, Fox theatre statistician, to the Univ. of Georgia for radio course.

Harold McCormick, of Canon City, Colo., theatres, to officer training camp, Miami, Fla.

Raymond Keane, one-time Universal pictures leading man and more recently head of the advertising agency that bears his name in Denver and Los Angeles, now in the Army.

Assigned to recruiting headquarters here, he holds a sergeant's rat.

Ray Davis, manager of the northern district for Fox Intermountain Theatres, to officer training school.

'End Duals'

Continued from page 5

in this business who ever did anything, who has a kind word for the double bill.

The men who made Hollywood and this business what it is—the D. W. Griffiths, DeMilles, Goldwyns, Chaplins, Selznicks and Wangers—came down the Victory Road with pictures—not programs. Today there are entirely too many hitchhikers on the Hollywood Boulevard and they can be picked up too often.

Mass Production belong to Detroit, not Hollywood.

As the double-bill menace increases it becomes difficult to find who really is at fault, the exhibitor or Hollywood. Take the case of a Loew manager in a nearby large town. I asked him why he had to double-bill in such a large town, so fine a theatre and the pick of the product. He replied, 'Well, we find we can get a 10% increase, especially in our balcony, when we slap on the 'B' picture.'

Did that manager stop to think what the lower floor customer thought about the 'B' picture?

Rudyard Kipling had this double-bill business sized up years ago. A free Hollywood translation of his famous line could read, 'A is A, and B is B, and never the twain shall meet.' Mr. Kipling knew people!

Dept. Stores, for Instance

Department stores know people too!

They have found you can't build a reputation on shoddy merchandise. They put that in the basement where 'B' merchandise belongs, but too many theatres continue to follow the small town General store with a line of hardware on one side and silks on the other. They have ignored the lessons of specialization.

This writer feels there has been so much peace talk from Washington in the past few days that peace in Europe is strongly indicated in 1943, and Hollywood and exhibitors must look forward to that period even as our statesman must do.

Definitely Hollywood and exhibitors must get together on a sounder basis and Hollywood must realize that the sticks are always ahead of it, just as Mr. Roosevelt said they were ahead of Washington.

Nothing ever proved this so much as Olsen & Johnson. Down here in the sticks where all of us have a little red clay on our heels we had enjoyed Olsen & Johnson at 40c a seat long before they broke down the Lindy bunch and convulsed Broadway with the same show at $4.40 per seat which was what they were surely worth all the time.

Hollywood-exhibitor relations in the past have been more political than productive, they are definitely a relief-pitching assignment when the heat's on. They haven't encouraged the production of good pictures which should be their only aim—the other things will take care of themselves. The exhibitor must assume more responsibility in this respect, and if necessary should make some financial contribution to a system of research, laboratory experimentation or anything that will result in better pictures.

Finally regarding the Government pictures and OWI.

We are getting too many Government pictures. We are still an escape medium, not an educational outlet. They're all right up to a certain point; after that they lose their punch. Here's where schools fit in—not theatres.

Germany overworked films, so did England. The Germans couldn't squawk, and the British were probably too polite; but in the U. S. it's different—we still don't like umpires.

About the OWI and censorship: I understand Lowell Mellett is a pretty good guy—so is Will Hays. I would suggest they have lunch together.

Our Government must realize films are the greatest American force for the international respect and advertising of America in the future, and before we will be able to distribute a pint of milk to all the theatregoers in the world we don't want to run the risk of souring the Hollywood cream here at home.

Man Falls From 2d Balcony Into Nat'l, D. C., Orch

Washington, Jan. 12.

It may have been 'Der Fuehrer's Face' that drove the man crazy, but during the screening at RKO-Keith's last Thursday (8) night, a customer fell from the second balcony, landed in the orchestra pit and injured two patrons on the ground floor.

Whether he fell or jumped was not determined. He struck the mezzanine first, an 18-foot drop, and then continued to the orchestra. Fred H. Dietsch, seated downstairs, got the grazing weight on his left arm. He was taken to Emergency hospital, leaving after first-aid treatment. Another patron, Mrs. Henry Latrobe Roosevelt, widow of an Army colonel who was a cousin of the President, was struck a glancing blow.

Victim of the fall was taken to Emergency hospital to have a lacerated wound of the scalp treated, then removed to Gallinger hospital for mental observation.

Petrillo

Continued from page 1

tire music industry, including record making, radio broadcasting and the like, be shown to be in the hands of a few giant corporations,' Petrillo stated, 'who have become powerful and prosperous on the original work, and at the expense of, the live musician. The American Federation of Musicians respectfully requests this committee to look into the charges frequently made and which we believe to be true, of monopoly, interlocking arrangements, and large profits.

Petrillo told the committee that what has been said of the controversy has not been for the purpose of enlightening the public, but 'for the purpose of abusing and insulting the American Federation of Musicians and its officers.'

'This was done,' he said, on 'the theory that if you cannot answer a person's arguments, you can still call him dirty names.'

The National Association of Broadcasters, Petrillo said, 'was the worst offender in this regard. I can hardly think that the members of this committee can be unaware of the fact,' he said, 'that the National Association of Broadcasters has engaged in an expensive publicity campaign composed of nothing but false issues and personal abuse.'

Wheeler Presses Petrillo

'What do you want?' 'From whom do you want it?' Those were two blunt questions which Senator Burton K. Wheeler of Montana, chairman of the Senate Interstate Commerce committee, repeatedly directed today to Petrillo at the hearings. After several attempts to put off answering the questions, Petrillo, pressed for an answer, finally asserted: 'To give you a direct answer, we want more work and we won't make any more recordings.'

'That is where you make your mistake,' said Senator Wheeler. 'If you don't make any suggestions for a solution of the controversy you put yourself in an untenable position with the public and you do a great disservice to labor unions. If labor union leaders keep on as they have in the past they are going to destroy themselves.'

'The controversy could be settled,' Petrillo said, 'only by the American Federation of Musicians and the recording, radio and transcription companies sitting around the table and being fair.'

Later Petrillo asserted that over 200 radio stations are receiving fine music on chain programs without cost. Not a single AFM musician is on the payrolls of those stations, Petrillo said.

'Now what you want is to have each of these stations hire live musicians,' Senator Wheeler interrupted, 'is that so?'

'Yes, that's so,' Petrillo replied.

'Then it is really not the recording companies that you have your fight with,' Senator Wheeler continued.

Later, after Senator Clark (D., Idaho) asked what instrument he played, Petrillo replied, 'The trumpet, and very quiet.'

W.E. CUTTING ITS FEES ON PATENTS UNTIL '54

Announcing that notice had been given of Western Electric's intention to end present license contracts with picture producers in two years, T. K. Stevenson, vice-president of company, last week revealed that new 10-year pacts would be at substantially lower recording fees. It also was indicated at the time that as soon as the new contracts are ready for a signaturing, within a short time, they will cover not only the period extending to the end of 1954, but over the two remaining years of current pacts.

This means that film producers, holding existing pacts covering all available Bell System patents for sound recording, will receive benefit of new reduced fees over the next two years. It will give them Western Electric sound system at lower cost not only on the new contracts but an additional two years at the same rates as the renewal.

Western Electric advised its licensees regarding a new form of contract early in 1941 when the time neared when notice of cancellation could first be given under existing pacts. Numerous major film companies use Western Electric entirely or in part for their distributed product.

Negotiations Resumed Between Chi Operators And Theatre Owners

Chicago, Jan. 12.

Negotiations have been resumed between theatre owners and the Chicago Moving Picture Operators Union for a new contract to replace pact which expired Sept. 1, 1942.

Operators originally asked for a two-year contract with a 10% increase and a two-week vacation with pay, then dropped the vacation stipulation. Following several weeks of unsuccessful parlays with the theatre operators they have revived their demand for the vacation. Theatre managers offered a 3% increase for the first year and a 2% increase for the second year, without vacations, which was rejected by a vote of the membership.

SKOURAS, NT EXECS MAP PLANS FOR YEAR

Palm Springs, Cal., Jan. 12.

National Theatres and Fox-West Coast wound up their semi-annual meeting here with Charles P. Skouras presiding as chief of both organizations. Three-day session was occupied by reports of 1942 and plans for the current year.

Among the execs in attendance were Arch Bowles, George Bowser, B. V. Sturdivant, Rick Ricketson, Harold Fitzgerald, Frank Newman, Al Finke and Elmer Rhoden.

'Claudia' to Goulding

Hollywood, Jan. 12.

William Goetz has assigned Edmund Goulding to direct 'Claudia,' written originally for the stage by Rose Franken, who is now doing the screen version in New York.

Production starts at 20th-Fox late in February with William Perlberg producing and Dorothy McGuire, the original 'Claudia,' in the title role.

Meeting Today Of Par, SOPEG Set By Mediator

Commissioner Clyde M. Mills of the U. S. Conciliation Service, Washington, who has been in New York nearly a week, has set a meeting for this afternoon (Wednesday) between Paramount officials and the Screen Office & Professional Employees Guild with a view to getting both sides together following several negotiating huddles which ended in a deadlock on several points. The union called for conciliation after running into difficulties with Par more than a week ago.

Par is balking principally against the efforts of SOPEG to install a closed shop among white-collarites at the Par h.o. and in its two music subsidiaries, Famous and Par Music. While the union has a maintenance of membership clause in its contracts with other homeoffices, rather than having obtained a closed shop, it feels it is justified in seeking the latter at Par since the company signed a contract along those lines with the International Alliance of Theatrical Stage Employees covering 'front-of-the-office' help in its exchanges.

The question of job classifications at Par and the period of time within which it should be done also has the company at odds with SOPEG. Par does not want to be limited as to the time while the union feels that no more than three months should be required to do the job.

In view of the fact that Par employees in the lower brackets are receiving 15% more than earned on Jan. 1, 1941, the union is not asking for an increase but wants Par to convert its weekly bonus payments over to a salary basis. No trouble is looked for on this point, matter being open for further discussion.

Advance Production Chart

(Continued from page 22)

writing credits; camera, George Robinson. Cast: Ilona Massey, Patric Knowles, Lionel Atwill, Bela Lugosi, Maria Ouspenskaya, Dennis Hoey, Lon Chaney.

THE AMAZING MRS. HOLLIDAY, formerly **FOREVER YOURS** (tent.), comedy-drama; prod., Bruce Manning; asso. prod., Frank Shaw; screenplay by Boris Ingster and Leo Townsend; original story by Sonya Levien; camera, Woody Bredell. Cast: Deanna Durbin, Edmond O'Brien, Barry Fitzgerald, Arthur Treacher, Esther Dale, J. Frank Hamilton, Frieda Inescort, Elisabeth Risdon, Harry Davenport.

HI BUDDY (tent. title), musical; asso. prod., Paul Malvern; dir., Harold Young; original screenplay, Warren Wilson; camera, John Boyle. Cast: Dick Foran, Margaret Hilliard, Robert Paige, Marjorie Lord, Bobs Watson, Gus Schillings, Jennifer Holt, and The King's Men, Sweethearts Quartet.

HE'S MY GUY, musical; asso. prod., William Cowan; dir., Edward F. Cline; screenplay by M. Coates Webster and Grant Garrett; original story by Kenneth Higgins; camera, John Boyle. Cast: Dick Foran, Irene Hervey, Joan Davis, Fuzzy Knight, Gertrude Niesen, Samuel S. Hinds, The Mills Brothers, The Diamond Brothers, Dorene Sisters, Louis DaPron.

WHITE SAVAGE, romantic drama; prod., George Waggner; dir., Arthur Lubin; screenplay, Richard Brooks; original story, Peter Milne; camera, Lester White. Cast: Jon Hall, Maria Montez, Sabu, Don Terry, Turhan Bey, Thomas Gomez, Sidney Toler, Constance Purdy.

KEEP 'EM SLUGGING, formerly **BAD COMPANY** melodrama; asso. prod., Ben Pivar; dir., Christy Cabanne; no writing credits; camera, William Sickner. Cast: The Dead End Kids and The Little Tough Guys with Huntz Hall, Bobby Jordan, Gabriel Dell, Norman Abbott, Evelyn Ankers, Don Porter, Elyse Knox, Shemp Howard, Frank Albertson, Mary Gordon.

SOLID SENDERS, musical; asso. prod., Ken Goldsmith; dir., Erle C. Kenton; no writing credits; camera, Elwood Bredell. Cast: The Andrews Sisters, with Robert Paige, Grace McDonald, Shemp Howard, Mary Wickes, Walter Catlett, Bobby Scheerer, Buddy Rich, David Bruce, Louis DaPron, Harry Hayden.

CAPTIVE WILD WOMAN (tent. title), horror; asso. prod., Ben Pivar; dir., Edward Dmytryk; screenplay by Henry Sucher and Griffin Jay; original story by Ted Fithian and Neil P. Varnick. Cast: Evelyn Ankers, John Carradine, Acquanetta, Milburn Stone, Lloyd Corrigan, Martha MacVicar, Vince Barnett and Grant Withers.

RHYTHM OF THE ISLANDS, formerly **ISLE OF ROMANCE**, musical; asso. prod., Bernard W. Burton; dir., Melville Shyer; original story by Oscar Brodney. Cast: Allan Jones, Jane Frazee, Andy Devine, Acquanetta, Mary Wickes, Ernest Truex, Marjorie Gateson, The Four Step Brothers, Louis DaPron.

Universal Pix Now in Production

FLESH AND FANTASY, co-prods., Charles Boyer and Julien Duvivier; dir., Julien Duvivier; no writing credits; camera, Stanley Cortez and Paul Ivano. Cast: Charles Boyer, Edward G. Robinson, Barbara Stanwyck, John Garfield, Thomas Mitchell, Anna Lee, C. Aubrey Smith, Dame May Whitty, Edward Fielding, June Lang, Frank Mitchell, Charles Winninger, Grace McDonald, Lane Chandler, Clarence Muse, Mary Ann Hyde, Alan Curtis, Gloria Jean, Frank Craven, Erville Alderson and Kate McKenna.

WE'VE NEVER BEEN LICKED, drama; prod., Walter Wanger; dir., John Rawlins; no writing credits; camera, Milton Krasner. Cast: Richard Quine, Anne Gwynne, Noah Beery, Jr., Martha O'Driscoll, Harry Davenport, William Frawley, Edgar Barrier, Bill Stern, William Bleese.

OH, DOCTOR (tent. title), comedy; prod., Alex Gottlieb; dir., Charles Lamont; screen play by Robert Lees, Frederic Rinaldo and John Grant; original story by True Boardman. Cast: Bud Abbott and Lou Costello, Ginny Simms, Patric Knowles, Elyse Knox, Marc Lawrence and Johnny Long and His Orchestra.

CORVETTES IN ACTION, melodrama; prod., Howard Hawks; dir., Richard Rosson; no writing credits; camera, Harry Perry.

GOOD MORNING, JUDGE (tent. title), comedy; asso. prod., Paul Malvern; dir., Jean Yarbrough; no writing credits; camera, John Boyle. Cast: Dennis O'Keefe, Louise Allbritton, Mary Beth Hughes, J. Carroll Naish, Louise Beavers, Samuel S. Hinds, Oscar O'Shea, Marie Blake, Don Barclay, Murray Alpers, Frank Faylen, Ralph Peters, Ruth Warren.

COWBOY FROM MANHATTAN, musical; asso. prod., Paul Malvern; dir., Frank Woodruff; no writing credits; camera, Elwood Bredell. Cast: Robert Paige, Frances Langford, Walter Catlett, Leon Errol, Dorothy Granger, George Cleveland, Lorin Raker.

Warners

	Promised '42-'43	Completed	Shooting	Now Cutting	To go
Studio.....	No set number	16	7	8	0

Pictures in cutting room or awaiting release:

ARSENIC AND OLD LACE, drama; prod.-dir., Frank Capra; screen play, Julius J. and Philip G. Epstein; from stage play by Joseph Kesselring; camera, Sol Polito. Cast: Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre, Jack Carson, Joseph Hull, Jean Adair, John Alexander, Charles Lane, Edward McNamara, Edward McWade.

THE CONSTANT NYMPH, drama; prod., Henry Blanke; dir., Edmund Goulding; screen play, Kathryn Scola; from the novel by Margaret Kennedy and the play by Margaret Kennedy and Basil Dean; camera, Tony Gaudio. Cast: Charles Boyer, Joan Fontaine, Brenda Marshall, Alexis Smith, Charles Coburn, Dame May Whitty, Jean Muir, Peter Lorre.

WATCH ON THE RHINE, drama; prod., Hal B. Wallis; dir., Herman Shumlin; no writing credits; camera, Merritt Gerstad. Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Waltson, Beulah Bondi, George Coulouris, Donald Woods, Henry Daniell, Donald Buka, Eric Roberts, Janis Wilson, Mary Young, Kurt Katch, Edwin Kalser, Robert O. Davis, Clyde Fillmore, Frank Wilson, Clarence Muse.

DESERT SONG, drama; prod., Robert Buckner; dir., Robert Florey; no writing credits; camera, Bert Glennon; technicolor director, Natalie Kalmus. Cast: Dennis Morgan, Irene Manning, Bruce Cabot, Victor Francen, Lynne Overman, Gene Lockhart, Faye Emerson, Marcel Dalio, Felix Basch, Gerald Mohr, Joole Johnson, Curt Bois, Albert Morin, Jack LaRue, William Edmunds, Wallis Clark.

PRINCESS O'ROURKE, drama; prod., Hal B. Wallis; written and directed by Norman Krasna; camera, Ernie Haller. Cast: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Cooper, Minor Watson, Nan Wynn, Curt Bois, Ray Walker.

MYSTERIOUS DOCTOR, melodrama; dir., Ben Stoloff; no writing credits. Cast: Lester Matthews, Art Foster, Hank Mann, Forrester Harvey, Clyde Cook, Frank Mayo, Matt Willis, Harvey de Becker, Creighton Hale, John Loder, Stuart Holmes.

ADVENTURES OF MARK TWAIN, drama; prod., Jesse L. Lasky; dir., Irving Rapper; no writing credits; camera, Sol Polito. Cast: Fredric March, Alexis Smith, Donald Crisp, Alan Hale, John Carradine, Bill Henry, Robert Barrat, Walter Hampden, Joyce Reynolds, Whitford Kane, Percy Kilbride, Nana Bryant.

Warners Pix in Production

ACTION IN THE NORTH ATLANTIC, drama; prod., Jerry Wald; dir., Lloyd Bason; screen play, John Howard Lawson and W. R. Burnett; no camera credit. Cast: Humphrey Bogart, Raymond Massey, Alan Hale, Peter Whitney, Julie Bishop, Sam Levene.

BACKGROUND TO DANGER, drama; prod., Jerry Wald; dir., Raoul Walsh; no screen credit nor camera. Cast: George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre.

EDGE OF DARKNESS, drama; prod., Henry Blanke; dir., Lewis Milestone; screen play, Robert Rossen; based on novel by William Woods; camera, Sid Hickox. Cast: Errol Flynn, Ann Sheridan, Walter Huston, Nancy Coleman, Helmut Dantine, Judith Anderson, Ruth Gordon, John Beal, Morris Carnovsky, Charles Dingle, Roman Bohnen.

THANK YOUR LUCKY STARS; prod., Mark Hellinger; dir., David Butler; no writing credits; camera, Arthur Edeson. Cast: Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, George Raft, Alexis Smith, John Garfield, Ann Sheridan, Julie Bishop, Jack Carson, Alan Hale, Sydney Greenstreet, C. A. Young, Irene Manning, Gene Lockhart, George Tobias, Jane Wyman.

DEVOTION, drama; prod., Robert Buckner; dir., Curtis Bernhardt; no writing credits; camera, Ernie Haller. Cast: Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Montagu Love, Arthur Kennedy, Victor Francen, Ethel Griffies, Dame May Whitty, Odette Myrtil, Forrester Harvey, Marie De Becker, Edmond Breon.

OLD ACQUAINTANCE, drama; prod., Henry Blanke; dir., Vincent Sherman; no writing credits; camera, Sol Polito. Cast: Bette Davis, Miriam Hopkins, John Loder, Gig Young, Dolores Moran, Roscoe Karns, Esther Dale, Phillip Reed, Anne Revere, Ann Doran.

MISSION TO MOSCOW, drama; prod., Robert Buckner; dir., Michael Curtiz; no writing credits; camera, Bert Glennon. Cast: Walter Huston, Ann Harding, George Tobias, Eleanor Parker, Richard Travis, Jerome Cowan, Barbara Everest, Maria Palmer, Felix Basch, Leigh Whipper, Minor Watson, Vladimir Sokoloff, Oscar Homolka, Moroni Olsen, Roman Bohnen, Ray Walker.

SHAFER TAKING OVER SEVERAL FROM SCHINE

Rochester, N.Y., Jan. 12.

Sol Shafer, former manager of Schines' Liberty here and onetime partner of J. Myer Schine, plans to take over several Schine houses besides the Scotia, N. Y., theatre, acquired last week. This was one of the theatres ordered disposed of in settlement of a U.S. anti-trust action against the chain last fall. Other houses Shafer plans to take over include the Plaza, Malone, N.Y., two in Lexington, Ky., and perhaps others in the latter area.

Joe Goldstein, manager of Schines' Cameo here, took charge of the Scotia and also will supervise operation of the Malone house. Shafer expects one of his brothers, now employed by Schines, will take charge of the Kentucky area houses. Ernest Crouch, Auburn, became temporary manager of the Cameo.

Butch-Buddy in Mono Series With Gilbert

Hollywood, Jan. 12.

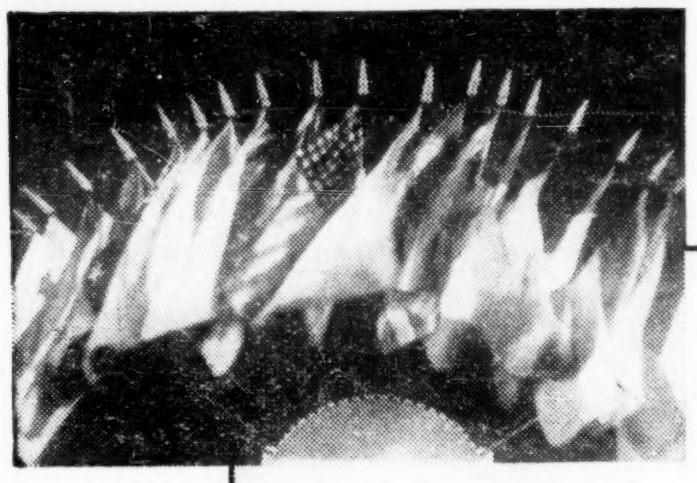
Billy Gilbert and the moppet team of Butch and Buddy have been signed for a series of 12 comedies at Monogram, with Sam Katzman producing.

Deal calls for six pictures this year and six in 1944. First goes into production Feb. 12.

MPPDA Confab Will Also Decide on 'Marines' Cuts

Adjourned December meeting of the Motion Picture Producers & Distributors Assn. directorate is scheduled for tomorrow (Thursday). Session postponed several times in last 10 days because of inability to get a quorum. Budget for the current year is one of the outstanding items on the agenda.

MPPDA directors also likely will hand down a decision on the feature, 'We Are the Marines,' on which the March of Time appealed numerous cuts made by the Production Code Administration.



THE PRESIDENT'S WAR RELIEF CONTROL BOARD
WASHINGTON BUILDING
WASHINGTON

JOSEPH E. DAVIES
CHAIRMAN
CHARLES P. TAFT
FREDERICK P. KEPPEL

MELVIN D. HILDRETH
GENERAL COUNSEL
HOMER S. FOX
EXECUTIVE SECRETARY

January 5, 1943

My dear Mr. Harmon:

The President's War Relief Control Board is much interested in your plans for United Nations Week and approves of the project. The proceeds of the collections of this week are to be turned over to the National War Fund, as the authorized agency, in accordance with the recent announcement of the President of the United States, for distribution to the appropriate foreign war relief organizations.

Sincerely yours,

Joseph E. Davies

Joseph E. Davies
Chairman

Mr. Francis Harmon,
War Activities Committee - Motion Picture Industry,
1501 Broadway,
New York, New York.

Ready! Set! Go!

UNITED NATIONS WEEK

Our Industry's Job January 14th thru 20th!

COLLECT! EVERY PERFORMANCE EVERY DAY!
COLLECT! AMERICA'S SALUTE TO ITS ALLIES!
ALL TOGETHER FOR ONE GREAT CAUSE!

FILM WRITERS IN SHOWDOWN MOVE ON 25G

Hollywood, Jan. 12.

Hollywood's screen writers will seek a showdown on that $25,000 net salary ceiling at an open meeting next Monday night (18). Session has been called by the executive board of Screen Writers Guild.

The proposal to place excess earnings in escrow, to be paid to writer if possible, and if not to be turned over to the Treasury Department, is favored by the board with the backing of the affected scriveners. Guild scuttled the proposal to cut salaries to the 25G ceiling and pro rate them over the work year.

Guild statement to members, scheduled for airing next Monday, poses the following questions:

May an employee be required to render services after an employer has paid all he is allowed to pay under the act, or is the employee's contract at an end?

If the employee is at liberty to cease working under his contract of employment, should any measures be taken to work out some plan whereby a producer's scheduled programs of production may be continued with assurance that he may count on continued services of employees under contract?

What should be the policy of the Screen Writers Guild concerning a writer who may be requested to continue work notwithstanding fact that the producer is not permitted to pay for such service?

SAG ASKS EQUITY AID ON CEILING PROPOSAL

Screen Actors Guild has asked Equity to support a plan that might lighten the problem faced by high-bracketed actors involved in the salary ceiling situation. Plan calls for employers to place player earnings in excess of the ceiling level in escrow.

Equity decided to table the proposal put forth by Kenneth Thomson, SAG executive secretary, on the grounds that any definite stand taken at this time might counter the expected regulations by the new Congress. Also pointed out that the American Federation of Radio Artists and other talent unions should be heard from before the legit union goes on record in the matter.

'Brooklyn' Will Be Warners Big Leaguer

Hollywood, Jan. 12.

Jack L. Warner is lining up an all-star infield for his picture, 'Brooklyn, U. S. A.,' which has nothing to do with the Dodgers but has John Garfield, Dennis Morgan and Sydney Greenstreet playing three positions, with one more to be heard from.

Picture, from the play scripted by Ash Bordages and John Bright, is slated as one of studio's most important productions for 1943.

Casey's Russky at RKO

Hollywood, Jan. 12.

Casey Robinson tees off his two-way contract as producer-writer at RKO with 'This Is Russia' as his first job.

Film goes into work in two weeks, starring Tamara Toumanova, Russian ballerina.

TO SPEED TELEGRAMS AT LOW COST—PHONE
Postal Telegraph
CHARGES FOR TELEGRAMS 'PHONED IN APPEAR ON YOUR TELEPHONE BILL.

AFRA WARY OF ESCROW DEAL UNDER CEILING

Proposal that talent earnings above the $25,000 ceiling be held in escrow for eventual payment to the Government, or possibly back to the individual, is being considered by the American Federation of Radio Artists. Subject was discussed at a special meeting of the national board Friday night (8), but no decision was reached.

In general, AFRA is said to be wary of the plan, on the ground that it would obligate artists to carry out existing contracts, even though the sponsor or agency could not fullfill the salary provisions of the deals. Council members are inclined to take the view that in such cases the artist should not be bound by the contract, but should become free agents.

Gov't May Grant Wage Rise Over 15% 'Steel' Plan

The Government will likely relax restrictions of the Wage Stabilization Act to permit increases in excess of 15% to those salaried employees who are not raised in rank in the companies, for which they work, or have taken on sufficient extra work to justify more than this amount. This is the belief among higher-ups in the film industry. When this may come, and whether or not pictures as well as other industries will press for a higher ceiling, are not known at this time.

Under the Wage Stabilization provisions no increases in excess of 15% to employees who have not received that equivalent since Jan. 1, 1941 (so-called Little Steel formula), may be granted unless the recipient is assigned added duties or promoted to a more important position than now held. More pay due to 'inequities,' not defined by the Wage Stabilization Act, is considered vague.

It is felt in the picture industry and no doubt in others that the 15% limit is unfair since while a man or woman may not be shifted from one post to another, he or she may be doing a better job in the one presently occupied. Added efficiency and length of service which has a tendency to better equip an employee for the job held should be sufficient ground for an increase, in the opinion of film men and some employers.

In other words, if a worker received the equivalent of 15% since Jan. 1, 1941, no additional boosts in pay can be granted. If 10% was received from Jan. 1, 1941, then only 5% is allowable now, whereas pointed out the employee may be entitled to more than that or will be at some later date, if for no reason than length of service. Higher costs of living, illness in a family, also may figure.

The ability to raise salaries, even to the 15% ceiling now existing, extends only to the point where the salary will have reached a net of $25,000 annually.

It is expected that the unions will press for relaxation on the 15% increase ceilings if it appears that official Washington is inclined to consider proposals in that direction, since most union members are frozen as result of the advances in pay made during the past two years. Should the many unions serving the film industry go to bat, seeking a higher than 15% ceiling, they would present a particularly powerful front in support of any industry moves that are made.

Noise-Makers for Scrap

Hartford, Jan. 12.

Fred Greenway, manager of the Palace here, has accumulated several hundred tin horns in his office. Ear blasters, accumulated at a New Year's eve show, are to be given to scrap metal authorities for the war effort.

Greenway and his assistant, Angela Corrado, appealed to patrons, planning to blast the New Year in, to donate the metal. Pew purchasers responded cheerfully. Payoff to many was that they had bought the tin horns on the way in to the lobby. Outside a hawker was selling them.

25G Ceiling

Continued from page 3

confirmed last week, eases the situation with regard to subordinate players, writers and some directors, according to industry execs. However, there still remains no avenue open to the studios for exercising options on expiring contracts with the stars. Marquee names, for the most part, hold salary contracts well over the ceiling limit.

Among proposals made to U. S. Treasury officials immediately after the income ceiling first came into force, was that personnel in the upper brackets be paid off in company stock, or in coin to remain frozen for the duration to make up the difference between the income ceiling and their normal earnings. This proposal was turned down, from accounts. Another suggestion passed on to the Treasury was that income paid picture company toppers above the $67,200 maximum be given in the form of War Bonds. This proposal, also, has had little favorable response.

In attempting to work out a formula acceptable to the Government and, simultaneously, retain the stars, industry toppers went even further with a plan to turn over to the U. S. Treasury all coin in excess of $67,200, providing that the Government decree all contracts binding. This proposal was also rejected by Government reps with the reminder that Washington couldn't attempt to adjust contracts—that this was an issue to be settled privately or via the courts.

Still another plan discussed by the producers was to place in escrow monies in excess of $67,200 pending a court or Treasury ruling.

Hedy Lamarr's action against Loew's, seeking enforcement of a contractual obligation to increase her salary from $1,500 to $2,000, is regarded as a test suit to determine the validity of contracts under the income ceiling law, although some industry toppers deny that it is a 'test' and contend that the producers would have preferred to avoid a court action.

Producers, from accounts, were inclined to favor keeping the issue in doubt pending possibility that the entire problem might be solved when the new Congress goes into action.

Hedy Puts U. S. Salary Ceiling To Court Test

Los Angeles, Jan. 12.

Hedy Lamarr is the first film notable to ask a legal interpretation of the $25,000 net salary ceiling. Metro star filed suit in Superior Court to obtain a clarification of her contract rights with the studio. Action was filed against Loew's, Inc., charging that the company has cut her weekly stipend to $1,500 although her pact currently calls for $2,000.

Actress asserts her contract, signed in 1937, calls for options which hoist her salary to $2,000 weekly between Sept. 30, 1942, and Sept. 30, 1943. Understood the studio had agreed to make additional payments which will bring her salary up to the $25,000 net limit for the year.

Actress contends that her contract has not been properly fulfilled and asks that the court declare her rights, which, in times of peace, would mean a cancellation of the pact. Her attorney declares the company should have paid her the full salary and left it up to her to turn over the excess profits to the Government.

Films' Camp B.O.

Continued from page 1

result of the draft and defense plants. Variously estimated by company execs that losses in rentals, due to darkened houses or downward readjustments in places suffering population loss, run from $10,000,000 to $12,000,000 annually.

With the Army theatre business largely offsetting this revenue loss, the increased rentals being derived from boom defense town situations are, obviously, velvet.

1943 Taxes, Under $109,000,000,000 Budget, Change Aspects of Ceiling

President Roosevelt's $108,900,000,000 war budget for 1943, combined with the suggestion (which has substantial Congressional support) that the $25,000 ceiling be extended to include coupon-clipping and other unearned income, seems likely to convert the current income ceiling controversy to a purely academic problem.

Opinion within legal circles in show business is that if the President's $25,000 net income idea is to remain in force under a ceiling, then the $67,200 gross income would have to be increased to a point where most of the high-salaried picture company personnel would be covered. The contract problems currently confronting the trade would thus be simplified.

Belief within the trade is that the war budget will thus affect some phases of show business favorably, though new problems and adverse effects appear likely in other than the contractual phases.

Over 450 in Hollywood

In regard to contracts, the tremendous increase in income taxes for 1943, long since foreshadowed, may cut into salaries to an extent where only a small percentage of the 3,500 people in the U.S. (over 450 of whom are in Hollywood) earning more than $25,000 a year net will retain that amount after new taxes. Contention is that, as a result, there would be less inclination to quibble over contracts which cannot currently be fulfilled under the Wage Stabilization regulations. In any event, a stepped up income tax scale, if the ceiling is discarded, would leave but few of the top-income earners with more than $25,000 net income.

Major film companies with substantial contract lists should be favorably affected, enabled to continue as near normal as the manpower and raw stock situations will permit. The situation could, of course, be further eased for the studios if the ceiling is discarded in favor of increased taxation. This would bring about the same income levelling results while companies would be relieved of the burden of regulating salaries, regardless of how the maximum is fixed.

Unfavorable aspects of higher taxation appear likely to figure in deals for freelancers and stars whose contracts are expiring. Majority of company heads feel that stars will not make more than one picture a year. Also likely to be adversely affected are new production ventures. These would necessarily be limited if a ceiling should be applied to unearned income.

On the corporation front, the tax picture remains favorable—for the time being. Corporations now pay a combined normal and surtax of 40%, plus the 87% excess profits tax. There are indications that the combined normal and surtax may be raised to 45%, which would be a relatively light tap considering the enormous overall national tax burden.

In regard to corporate taxes, however, industry heads recall that the U. S. Treasury last year sought an increase to 55% combined normal and surtax and though this request is unlikely to be pressed it remains a factor to be considered.

Meantime, the status of band leaders and performer-producers as independent contractors on radio package shows remains vague. Although it is believed that the U. S. Treasury will recognize bandleaders, playing theatres, radio, etc., and talent such as Eddie Cantor, Bob Hope, Jack Benny, Bing Crosby, etc., as independent contractors, no such ruling has, from accounts, yet been made by the Treasury.

All theatre chains except Warners now make deals with vaudeville acts on the basis that such acts are independent contractors. Should this formula be officially accepted by the Treasury it would leave the way open for film players to continue with their radio package shows.

Regardless of the final legal interpretation, however, show business toppers feel certain that the outstanding radio names will continue on the air to sustain morale by providing customary entertainment for the millions of their listeners.

New York Theatres

4TH WEEK
First Time at Popular Prices
JAMES CAGNEY
As GEO. M. COHAN in
"YANKEE DOODLE DANDY"
Warner Bros. Entertainment Miracle
IN PERSON
JIMMY DORSEY
AND HIS ORCHESTRA
Featuring
Bob Eberly • Helen O'Connell
B'way & 47th St. STRAND

8TH WEEK
Humphrey Bogart • Ingrid Bergman • Paul Henreid
In Warner Bros. Hit
"CASABLANCA"
A Hal B. Wallis Production
Directed by Michael Curtiz
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

Tyrone POWER • Maureen O'HARA
THE BLACK SWAN
A 20th Century-Fox Triumph IN TECHNICOLOR!
★ PLUS BIG STAGE SHOW ★
BUY A WAR BOND at the ROXY 7th AVE. 50th ST.

31st Week!
MICHAEL TODD'S
STAR and GARTER
Staged by HASSARD SHORT
BOBBY CLARK ★ GYPSY ROSE LEE
PROFESSOR LAMBERTI
MUSIC BOX, 45th St. W. of B'way
Matinees Thursday and Saturday

Paramount presents
Star Spangled Rhythm
with 48 Stars
PARAMOUNT
In Person
Benny GOODMAN
and His Orchestra
Extra: Frank SINATRA
Times Square

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
Victor MATURE • Lucille BALL
"SEVEN DAY'S LEAVE"
—and—
"GORILLA MAN"
With JOHN LODER

RADIO CITY MUSIC HALL
(HELD OVER)
"RANDOM HARVEST"
Spectacular Stage Productions

"The Perfect Skating Show."—Mantle, News
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
A MUSICAL ICETRAVAGANZA
STARS ON ICE
CENTER THEATRE, Rockefeller Center
CO. 5-5474
America's Only Ice Theatre
Evgs., Incl. Sun. 8:40 Mats. Wed., Sat., Sun.
Mail Orders Promptly Filled—No Mon. Perf.

LOEW'S STATE Times Sq.
Last Times Wed.
Hedy LAMARR
Walter PIDGEON
"WHITE CARGO"
On Stage
George Abbott
presents
B'way Musical Hit
"Beat Foot Forward"
Starts Thurs Jan. 14
Bing CROSBY
Dorothy LAMOUR
Bob HOPE
"ROAD TO MOROCCO"
In Person
Benny FIELDS
Extra!
Joe RINES & Orch

Britain and Aussie Film Biz Upbeat Recently Called 'Slightly Sensational'

Film theatre business in Great Britain and Australia soared to new heights in the last three months, according to word received in N. Y., this being reflected in slightly sensational increases in distribution revenue for most American companies. Wartime spending and the urge for escapist entertainment are described as producing the vast business boom. Cinema trade in Britain reached sensational proportions in the last three or four months, but is more recent in Australia, where it is naturally comparatively smaller than in Great Britain.

Because of the huge upbeat on the British Isles, there is a possibility that the final coin unfreezing for the year ended last Oct. 24 may run nearly $3,000,000 higher than originally expected. There are predictions that upwards of $9,000,000 may be unfrozen, this covering the brief finalizing period from Aug. 29 to Oct. 24. Originally upwards of $6,000,000 had been considered likely. It is in addition to the $42,500,000 remitted to U. S. distribs in October.

One major company is understood to be running about $500,000 ahead of the previous fiscal year in Britain for the first six months of its new fiscal 12-month period. Estimated that if the present pace continues, revenue of this distributor may be $1,300,000 greater than the prvious fiscal year.

Such increases are reported typical of other majors and not confined to any particular company. For example, another major distrib is understood to have topped 1941 figures by nearly $90,000 in the final six months of 1942.

Australia's improved business even comparatively is not running as strong. Also the revenue picture in that territory is considerably tempered by the unusually large tax bite and other levies.

BRITISH DISTRIB CHIEF HONORED IN NEW YORK

Sam W. Smith, head of Kinematograph Renters Society, Great Britain's film distributor association, was honored at a luncheon Friday (8) by the foreign sales managers of major film companies at the Harvard Club, New York. Smith, who also is managing director of British Lion Film Corp., has been in the U. S. and Canada during the holidays. He outlined his own observations on the current distribution problems in Britain.

The foreign sales chiefs at the present time are most concerned over remedying two so-called evils in the distribution setup on the British Isles which have come to the fore recently because of the current need for conserving top feature product. These are the iron-clad rule against extended runs, no matter how strong the picture, and the flat rental practice for Sunday playdates. Extended runs will have to be used on ace pictures, American distributors contend, or some means of curbing double-features will have to be worked out in Britain. Former course now appears the most logical, but is not near solution.

It has been suggested that all American major companies hold back product clear down the line to certain specific dates, and leave it to British exhibitors and circuits to work out their own extended playdating. The same degree of equanimity will need to be applied on the flat-rental practice if the Sunday playdate situation is cleared up, many managers believe. British exhibitors long have demanded flat rentals for films played on Sundays, admittedly a strong playdate. Only way the practice can be eliminated, trade observers believe, is for a united stand on the proposition.

F. L. Harley, 20th-Fox managing director in Britain; Lacy Kastner and Robert Riskin, of the Office of War Information, and Tommy Martell, of the U. S. Army Motion Picture Service, also attended the luncheon-meeting.

Warners Plans to Be 1st Yank Co. to Build Theatre in Mex City

Mexico City, Jan. 3.

Warners may become the first of the eight major American pic companies operating in Mexico to own and operate a cinema locally. Plans for this are well under way and are expected to be consummated as soon as there is an indication that there will be no hitch in getting building material and equipment. Job will be supervised by an American architect, it is understood, and done by Mexicans.

Site for the cinema, which is penciled to seat 2,300-2,500, be first run and include a building to house Warners' exchange, has been purchased on the historic Paseo da la Reforma, swank boulevard. Price is reported to be $200,000 (Mex.) (about $50,000 U.S.) for the land alone. Cinema and exchange building are expected to cost upward of $2,000,000 (Mex.) ($500,000 U.S.). Reports are that Warners, for the present, will confine itself to the operation of the one cinema, though it may later head a circuit of theatres in key Mexican cities.

BIG TAKEOVER OF LONDON LEGITS

London, Jan. 12.

Stoll Theatres Corp., Ltd., recently acquired by Prince Littler and Howard & Wyndham, Ltd., has, along with H. M. Tennent, Ltd., obtained controlling interest in Associated Theatre Properties, consisting of six West End legitimate theatres. Associated is a $2,500,000 corporation, of which Sir Harold Wernher owned 51% interest.

Howard & Wyndham controls about 16 ace provincial theatres. The new combine will control practically all legitimate houses of consequence in England including 12 West End theatres.

New directers are Littler, Stewart Cruickshanks, head of Howard & Wyndhams; and one Birch, head of a firm of accountants. Although Wernher still is chairman, it is understood that he will resign shortly with Littler replacing him. Thomas Bostock remains in charge of theatres.

Current London Shows

London, Jan. 12.

'Aren't Men Beasts,' Garrick.
'Arsenic and Old Lace,' Strand.
'Belle of N. Y.,' Coliseum.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphia.
'Doctor's Dilemma,' Haymarket.
'Du Barry Was a Lady,' Majesty's.
'Flare Path,' Apollo.
'Fine and Dandy,' Saville.
'Full Swing,' Palace.
'Holy Isle,' Arts Theatre Club.
'House of Jeffreys,' Playhouse.
'Let's Face It,' Hippodrome.
'Little Foxes,' Piccadilly.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Murder Without Crime,' Comedy.
'Old Town Hall,' Winter Garden.
'Petrified Forest,' Globe.
'Quiet Week-End,' Wyndham's.
'Wild Rose,' Prince.
'Waltz Without End,' Cambridge.
'Watch on the Rhine,' Aldwych.
'Venus Comes to Town,' Whitehall.

20TH-FOX SEEN ABANDONING BRIT. PROD.

With Robert Kane, production chief for 20th-Fox in England in recent years, reported on the Coast readying several pictures for Hollywood production, company is understood to be abandoning future producing in Great Britain for the duration. It does not mean that 20th-Fox will cease to figure in quota film production in England but that the corporation may secure quota credits simply by purchasing one or two already completed British-made features.

This is possible under the modified quota law, which enables the average U. S. major distributor to fulfill most quota obligations via making or buying a finished British-made production. Monetary requirement of around $300,000 investment insures a fairly elaborate feature and one likely to click at the American boxoffice.

Understood that 20th-Fox naturally might participate in the financing of these films but would leave all production worries to a British producer, cast and technicians. Aside from the new rule which permits such buy-ins of British features, several other American companies recently have expressed preference for such method rather than attempting to produce under restricted facilities now available in England.

LEON KIMBERLY and HELEN PAGE

Those Two Americans From England

Victory Greetings to all the Guys and Gals in Variety . . . Also Hardie Meakin, Washington; Hyman Zahl, Blackpool; Tom Shafto, Cairo, Egypt; All Friends throughout the world, we again salute in Deep Appreciation. Permanent Address, VARIETY, London

Despite U. S. Govt.'s Interest in Film, Canadians Still Probe Documentary

Toronto, Jan. 12.

As an outcome of the temporary banning in Ontario of 'Inside Fighting Canada,' latest release of the National Film Board, a Federal inquiry will immediately be held regarding the total expenditures of NFB since Canada entered the war three years ago and what have been the revenues derived by that organization.

According to the published statement of John Grierson, head of NFB, the documentary was made at the request of the U. S. Government, the film to be issued from Washington as an official picture of Canada's war effort. When a negative was sent to Washington, it was decided to release the picture simultaneously in Canada, says Grierson.

The Federal inquiry now calls for a complete tabling of all communications bearing upon the alleged request of the American Government for the production of 'Inside Fighting Canada.'

As chief of the Ontario Board of Censors, Mitchell F. Hepburn, who is also Minister of the Treasury in the Ontario Cabinet, refused to release the picture on the grounds that it was 'political propaganda' bolstering the position of the Liberal Party administration headed by Prime Minister King.

Hepburn has lifted the ban on the grounds that cinema-goers will now be able to judge for themselves and determine their verdict on the 'exaggerations and distortions of the truth' that allegedly are incorporated in the commentary of 'Inside Fighting Canada.' (All other provinces except Ontario passed the film).

Described as an [illegible] the commentator's statement 'today the British Commonwealth Air Training Plan has graduated hundreds of thousands of fliers.' (Hepburn stated that Air Defense Minister C. G. Power had wired him from Ottawa that this was an 'exaggeration').

The commentary also announces, 'Behind the spires of Parliament and the leadership of Prime Minister William Lyon Mackenzie King stands a people disciplined for war. Behind the new national management of price and wage controls, behind the efficiency of Government measures, stand the Canadian people themselves; a people who make a national policy of voluntary service.'

The rebuttal, obviously taking into consideration the attitude of Quebec, whose French-Canadians (comprising approximately one-third of Canada's population) refuse to accept conscription, 'That first sentence is a highly debatable and contentious political statement in every sense of the word. In regard to the last sentence, no one believes that the Canadian people themselves are united behind a national policy of voluntary service. However, the Board of Censors has decided to release the film so that the people can see for themselves the inaccuracies.'

Still vigorously stirring the dregs in the political pot, Hepburn charges that 'public funds are being used to produce motion pictures of a purely political character and the policy of the Ontario Government for years has been not to let pictures be shown to the political advantage of any Party, whether it is in power or not.'

Max Milder Denies WB Takeover of 40 S&K Cinemas in England

Arrival in America of Max Milder, Warner Bros. managing director in Great Britain last week, resulted in reports that Warners might buy additional theatres in England. Visit was linked with reports from London that he came over to the U. S. to make arrangements for the purchase of the Shipman & King circuit of about 40 picture theatres. Milder, commenting on this prior to his departure for the Coast, categorically denied that any such deal was in the making.

Milder is in the U. S. ostensibly to visit his family and make a formal report of latest developments in Britain directly to Harry M. Warner. New distribution headaches there likely will be the principal things covered.

Because Milder conferred with Warner officials in the U. S., before carrying out negotiations for the purchase of the Associated British theatres about a year ago, more than usual credence was given the London report that a new circuit deal was in the making. The ABC purchase was swung partly with Warner Bros. funds frozen in England.

Milder, who is due on the Coast this week, probably will not return to London until the end of the month.

'WAKE ISLAND' SOCK 10½G IN BUENOS AIRES

Buenos Aires, Jan. 3.

Confounding head-waggling skeptics who had insisted war pictures were poison for Argentines, 'Wake Island' (Par) did a terrific 42,000 pesos (about $10,500) at the Opera on its opener this week. Film had the advantage of a strong publicity buildup, and drew applause after practically all runs. Nothing else came near.

Other estimates, all given in Argentine pesos, currently at about 27c U. S., follow:

Ambassador (Lautaret & Cavallo) (1,400; 2.50; 2.00). 'Guerra Gaucha' (AAA, Arg. made). Still holding up with 10,000 on the fifth week. Last week neat 14,000.

Ideal (Lococo) (970; 2.50; 2.00). 'Gold Rush' (UA). Way down to 3,800. Apparently too much Chaplin lately. Last week, house drew an estimated 10,000 as its share of the double.

Rex (Cordero, Cavallo & Lautaret) (3,305; 2.50; 2.00). 'Mrs. Miniver' (M-G). Blazing out with strong 15,000 on the seventh week. Last week, 17,000.

Ocean (Coll, Gatti & Cia.) (2,800; 2.00; 1.50). 'Pied Piper' (20th). O.K. 12,000 considering, but no great appeal locally. Last week's opening stanza drew 21,000.

Opera (Lococo) (2,400; 2.50; 2.00). 'Wake Island' (Par). Terrific 42,000, and due for at least one more. Last week, 'Pardon My Sarong' (U), best of the crop with 23,000.

Monumental (Coll, Gatti & Cia.) (1,300; 2.00; 1.50). 'Amor Ultimo Modelo' (Arg. made). Pretty weak, and 10,000 is giving it a break. Last week, 'Submarine Raider' (Col), did about the same.

Normandie (Lococo) (1,400; 2.00; 1.50). 'Arlette y Sus Papas' (French made). Weak 9,000, with no marquee appeal to help. Last week, 'This Was Paris' (WB), n.s.h. 4,000.

Broadway (Lautaret & Cavallo) (2,863) (2.50; 2.00). 'La Novia de Primavera' (Arg. made). Second week, offish 8,000, after opening to a so-so 11,000.

Suipacha (Lococo) (950; 2.50; 2.00). 'Gold Rush' (UA). Only 3,500 for Suipacha's share of the double. Last week's opener, middling 8,000.

Desmond-Hurst Signed As WB Producer in Eng.

London, Dec. 15.

Before sailing for America, Max Milder, head of Warners in London, signed Brian Desmond-Hurst to produce pictures for Warners in London.

First will be a Hollywood original titled 'A Thousand Dollar Window,' which he starts shooting at Teddington studios early in March.

Contract calls for options.

'Pride of Yankees' Big In Cuba, Venezuela

'Pride of the Yankees' has opened big in both Cuba and Venezuela, according to word received in N. Y., despite the baseball angle of the picture. Fact that it is summer in both countries is believed helping.

Gary Cooper starrer broke all 1942 house boxoffice records for the America, Havana. 'Pride' also is reported doing capacity biz at the Boyaca and Ayachucho theatres, Caracas.

CHARLES L. TUCKER'S ENTERPRISES, LTD.

Managing Director, Charles L. Tucker

17 SHAFTESBURY AVENUE, LONDON, ENGLAND

VARIETY, FILM, THEATRICAL and RADIO

SOLE REPRESENTATIONS ONLY

GENERAL MANAGER
R. G. BLACKIE

SECRETARY
MISS T. M. FINNESEY

MICHAEL ARNAUD and PEGGY..... Prince Littler's "MOTHER GOOSE" Opera House, Leicester
BETTY ASTELL..... Firth Shephard's new musical, in preparation
PEG and JERRY DESMONDE..... Tom Arnold's "ROBINSON CRUSOE" Theatre Royal, Nottingham
DEHAVEN and PAGE..... Reg Maddox Pantomime Theatre Royal, Bath
CYRIL FLETCHER..... Firth Shephard's new musical, in preparation
NOELE GORDON..... George Black's "LET'S FACE IT" London Hippodrome
HUTCH..... Tom Arnold's "HAPPIDROME"
JACKLEY and CLIFFORD..... George Black's "BEST BIB AND TUCKER" London Palladium
JEWEL and WARRISS..... Howard & Wyndham's "ROBINSON CRUSOE" Theatre Royal, Glasgow
BEA LIVESEY GIRLS..... Tom Arnold's "CINDERELLA" Empire Theatre, Newcastle
V. C. MARTYN..... Circus Incorporated Mammoth Show
JILL MANNERS..... Bertram Montague's "ALADDIN" Hippodrome, Brighton
MARQUIS TRIO..... Tom Arnold's "HAPPIDROME"
NAT MILLS and BOBBIE..... Tom Arnold's "ROBINSON CRUSOE" Theatre Royal, Nottingham
GEORGE MOON and BURTON BROWN... Tom Arnold's "SLEEPING BEAUTY" Opera House, Blackpool
MAX and HARRY NESBITT..... Mayfair Hotel Cabaret
BILLY PERCY..... Prince Littler's "MOTHER GOOSE" Opera House, Leicester
ALEC PLEON..... George Black's "JACK & THE BEANSTALK" Empire Theatre, Finsbury Park
RADIO RANGERS..... George Black's "BEST BIB & TUCKER" London Palladium
TED RAY..... "Buttons" Emile Littler's "CINDERELLA" Stoll Opera House, Kingsway
BILLY RUSSELL..... Prince Littler's "HUMPTY DUMPTY" Hippodrome, Golders Green
SCOTT and WHALEY..... Broadcast Season "KENTUCKY MINSTRELS"
SHERKOT..... Prince Littler's "CALLING ALL STARS"
NAUNTON WAYNE..... Firth Shephard's production of "ARSENIC AND OLD LACE" Strand, London

Solely Representing

THE PALACE THEATRE, READING, BERKS.

One of England's cosiest Provincial Theatres playing all the biggest Variety, Radio and Road Show Attractions.

We Send You Season's Greetings and Wishes for a Peaceful New Year

Bayuk's $973,072 Tops MBS Spending In '42; Ivey-Ellington Leads Agencies

Bayuk Cigar was the Mutual Network's No. 1 customer during 1942. The second biggest spender on the web was a religious organization. Following is a breakdown of Mutual billings by accounts in 1942:

Client	Amount
Bayuk Cigars, Inc.	$973,072.43
Gospel Broadcasting Ass'n.	929,698.41
Coca-Cola Co.	642,984.94
Gillette Safety Razor Co.	604,670.58
General Mills	540,371.65
Pharmaco, Inc.	447,057.26
General Cigar Co.	448,087.76
R. B. Semler, Inc.	438,916.20
Voice of Prophecy, Inc.	408,236.00
Anacin Co.	333,738.20
Whitehall Pharmacal Co	321,712.88
Richfield Oil Corp. of N. Y	304,729.50
The Wander Co.	277,925.65
Young People's Church of the Air	275,561.26
Lutheran Laymen's League	175,936.16
Standard Brands, Inc.	171,865.00
Land O'Lakes Creameries, Inc.	170,392.26
Zonite Products	161,408.00
Pilgrim Hour	135,237.15
Schenley Import Corp.	111,666.77
The Barbasol Co.	117,883.96
Studebaker Corp.	112,510.00
Detroit Bible Class	100,010.64
Campana Sales Co.	95,754.80
Conti Products, Inc.	74,727.00
D. L. & W. Coal Co.	64,368.66
Howard Clothes, Inc.	59,634.00
People's Church, Inc.	56,870.28
Marrow's, Inc.	40,108.20
Hecker Products Corp.	39,597.00
Benson & Hedges	35,101.08
Riggio Tobacco Corp.	29,730.00
Wesley Radio League	28,065.66
Gotham Silk Hosiery Co.	24,439.50
Pabst Sales Co.	19,326.34
Lumbermen's Mutual Casualty Co.	17,431.06
Iglehart Bros.	13,674.38
American Bird Products, Inc.	9,386.25
Standard Oil Co. of N. J.	7,368.19
Garrett & Co.	6,696.00
Pepperell Mfg. Co.	6,352.00
[illegible]	5,387.50
Paramount Pictures	5,004.50
Western Conference of Teamsters	2,964.00
The Bullard Co.	2,697.50
Worumbo Mfg. Co.	1,972.50
Diebold Safe & Lock Co.	1,315.50
Lansdowne Steel & Iron Co.	352.00
Locally Sponsored	761,729.63
Total	$9,636,122.49

Ivey & Ellington, of Philadelphia, agency on Bayuk Cigars, heads Mutual's 1942 list of billings by agencies. I & E also had some religious business on Mutual during '42. Following is Mutual's breakdown of expenditures by agencies:

Agency	Amount
Ivey & Ellington	$1,305,503.97
Blackett-Sample-Hummert	1,195,822.73
R. H. Alber Co.	1,064,935.56
Erwin, Wasey & Co., Inc.	718,208.18
D'Arcy Advertising Co., Inc.	642,984.94
Maxon, Inc.	604,670.58
J. Walter Thompson	448,087.76
William Esty & Co.	447,057.26
Knox Reeves Adv., Inc.	300,421.95
Jack Parker and Associates	242,814.00
Kelly, Zahrndt & Kelly, Inc.	175,936.16
Kenyon & Eckhardt, Inc.	171,865.00
Campbell-Mithun, Inc.	170,392.26
G. C. Hoskin & Associates	165,422.00
Aircasters, Inc.	128,076.30
Roche, Williams & Cunningham, Inc.	112,510.00
William H. Weintraub & Co.	111,666.77
Aubrey, Moore & Wallace, Inc.	95,754.80
Bermingham, Castleman & Pierce, Inc.	74,727.00
Ruthrauff & Ryan, Inc.	71,064.66
Redfield-Johnstone, Inc.	59,634.00
Leo Burnett Company, Inc.	57,028.06
Hays-Macfarland & Co.	40,108.20
Duane Jones Company	35,101.08
M. H. Hackett, Inc.	29,730.00
Grady & Wagner Co.	24,439.50
Lord & Thomas	19,326.34
Young & Rubicam, Inc.	13,674.38
Weston-Barnett, Inc.	9,386.25
Marschalk & Pratt, Inc.	7,368.19
H. B. Humphrey Co.	6,352.00
Buchanan & Co., Inc.	5,004.50
Clarence Juneau Agencies	2,964.00
Sweeney & James Co.	1,315.50
Direct	10,309.50
Locally Sponsored	761,729.63
Total	$9,636,122.49

AFRA, AGENCIES IN NEW ACCORD

American Federation of Radio Artists signed a new contract Monday (11) with the talent agents. Pact becomes effective next Nov. 1 and remains in force until June 1, 1948.

Covering the franchise of the agents, the agreement contains numerous and extensive changes from the expiring one.

Eva LeGallienne Will Narrate and Collab On New Blue Horror Series

Eva LeGallienne, currently appearing on Broadway in 'Uncle Harry,' debuts on the Blue Network this Sunday (17) as the narrator, or diseuse, of a horror story series. The time is 5:15-5:30 p.m. and the title, 'Horror, Inc.'

The selections will be from the classics and Mort Lewis will work with Miss LeGallienne on the script preparation.

Premieres

(Jan. 13-23)

Jan. 16

'An American in Russia,' dramatization-documentary from material supplied by Larry Lesueur, who will be narrator; produced by Norman Corwin, written by Sylvia Berger, directed by Guy della-Cioppa, music by Bernard Herrmann; Saturdays, 6:15-6:45 p. m., WABC-CBS; sustaining. Series limited to three broadcasts.

Jan. 17

'That They Might Live,' dramatic, for American Red Cross, with guest names; Sundays, 12:30-1 p.m.; WEAF-NBC sustaining.

'Horror, Inc.,' mellodrama, with Eva Le Gallienne, written in colloboration with Mort Lewis; Sundays, 5:15-5:30 p.m., WJZ-Blue; sustaining.

Jan. 19

'Only Yesterday,' variety, with Benny Rubin, Mary Small, Don Walker orch; Tuesdays, 10-10:30 p.m., WABC-CBS; sustaining.

MBS BILLINGS UP 31.9% IN '42

The Mutual Network finished up 1942 with a time sales gross of $9,636,120, or 31.9% better than the tally ($7,300,955), which prevailed for 1941. The billings for December '42 were 9.1% off as compared to the same month of 1941. They were $861,815 this time, whereas the figure for December '41 were $948,498.

Following are the month by month billings for 1942:

January	$1,024,511.74
February	938,185.39
March	1,053,444.35
April	904,845.13
May	748,744.64
June	665,372.17
July	531,305.41
August	518,226.36
September	707,283.54
October	772,221.29
November	910,167.60
December	861,814.87
Total	$9,636,122.49

Silvernail Leaves Y.&R. Agency for B.B.D.&O. Station Relations Post

Frank Silvernail leaves the time-buying department of the Young & Rubicam agency Jan. 15 to join B.B.D.&O. as manager of the station relations division in the radio department. He will fill the vacancy created by the promotion of Carroll Newton to a supervisory post in the B.B.D. & O. agency.

Silvernail came from the Pedlar & Ryan agency two years ago. Johnny Kusera is being moved back to Y. & R. time-buying to take up the slack caused by Silvernail's leaving. Kusera has been handling business details for the radio department.

FOOTE, CONE & BELDING RETAIN MOST ACCTS.

Retention of every account but one—with possibility that the single holdout may be pacted within a week or so—was announced Monday (11) by Foote, Cone & Belding, successor firm to Lord & Thomas. Included in the accounts contracted for 1943 are Pepsodent (Bob Hope), American Tobacco Co. Blue Network, RKO Picts, RKO Theatres and NBC. Holdout agency not disclosed.

F. C. & B. took up reins Jan. 1, following retirement of Albert D. Lasker as president of L & T to devote his entire time to public affairs.

Kyser Guests for Hope

Kay Kyser guests Tuesday night (19) on the Bob Hope program on NBC for Pepsodent.

Both the Hope show and Kyser's 'Musical Knowledge' series are handled by Foote, Cone & Belding agency.

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: *Folding of 'Amos 'n' Andy'... Heinz buy of 'Information, Please,' over Lever Bros.' previous bid... Whether the Government will approve increased pay for radio actors.*

Peg Miller, of the CBS news staff, scripting the net's 'Report to the Nation' series....Bette Harmon and Barbara Fuller to New York from Chicago radio....Radioites in this week's legit openings on Broadway: Marilyn Erskine in 'Nine Girls' and Norman Lloyd in 'Ask My Friend, Sandy'....Other mike actors in current New York legits include Eric Dressler and Tom Powers ('Three Sisters'), Alan Reed ('The Pirate'), Linda Watkins ('Janie'), Matt Crowley, Mary Rolfe, James Monks ('Eve of St. Mark'), Jean Merrill ('Rosalinda'), Ruth McDevitt, Helen Brooks ('Arsenic and Old Lace'), Adelaide Klein ('Uncle Harry'), Edith Meiser ('Let's Face It'), Molly Picon ('Oy Is Dus a Leben'), Myron McCormick, Joan Tetzel, Peter Fernandez ('Damask Cheek'), Dickie Van Patten, Stanley Prager ('Skin of Our Teeth'), Ann Thomas, Olive Deering, Alexander Clark ('Counselor-at-Law'), Shirley Booth, Buddy Mathews ('My Sister Eileen'), Jack Hartley ('Something for the Boys'), Arlene Francis, Ethel Wilson ('Doughgirls')....Somebody at WABC pulled a boner New Year's Eve, interrupting Guy Lombardo's music and the revelry at the Hotel Roosevelt just two minutes before midnight to air a recorded commercial.

James Church now directing the 'Hop Harrigan' serial, succeeding Jay Clark, who joined the Bates agency staff....That clicko First Piano Quartet back on WEAF for a series Monday, Wednesday nights....Although William Ford Manley and Maj. Henry Fisk Carlton were associated on the Socony series and collaborated on other shows several years ago, Manley has always written his 'Snow Village' programs by himself.... The 'Judy and Jane' recorded serial, with Marge Calvert and Donna Keath in the title parts, returned to WOR last week....During his lecture tour Fulton Lewis, Jr., will originate his comment series on Mutual (WHN locally) from various cities....Vivien della Chiesa, soloist of 'American Album of Familiar Music' and 'American Melody Hour,' making about 20 concert appearances this season....Casting notes: Myron McCormick ('Amanda of Honeymoon Hill'), George Ward ('Second Husband'), Margaret Mullen, Peter Fernandez ('Just Plain Bill'), Albert Aley, Bill Quinn, Bill Shelley ('David Harum').

The Ben Hyams continuity, with concert notes in English, on last Wednesday afternoon's (6) orchestral program on CBS, was simple, concise and a candidate for imitation by other musical scripters....Norman Barasch, Blue network pageboy, sold three scripts for the net's 'Three R's' series....Director Dee Engelbach now handling Boston Symphony broadcasts on the Blue, as well as the Metropolitan Opera broadcasts....Grace Kinzel back from leave of absence to be assistant to Ron Ferguson, Blue script editor....Ken Michael, of the Blue director staff, inducted into the Army....Joseph O. Myers, former news head at KSTP, Minneapolis-St. Paul, joined NBC's special events writing staff....Carroll H. Marts replaced Frank J. Dvorak as assistant to Miles E. Lamphiear, Mutual auditor in Chicago....Patricia Kelley, former feature writer with the Chicago Times and N. Y. Mirror, and advance publicist for Camel 'Caravan,' joined CBS press department....Ed Ettinger and Al Lerner will script the new Sammy Kaye show for Old Gold, with Maury Holland directing for the Thompson agency....Edgar Kobak, v.p. and general manager of the Blue Network, left last Saturday (9) for two-week vacation....Dave Alber has been designated publicity representative of Kate Smith's activities. He replaces Russell Birdwell. Alber dropped Dinah Shore to take the chore. Miss Smith is ill and has not appeared on her CBS daytime show this week so far.

IN HOLLYWOOD . . .

Tom Lewis now sporting the silver oak leaf of the lieutenant colonel's rank in the Army's Special Services division. Irving Fogel of his staff attained his majority....Bob Redd's luck finally gave out after 109 consecutive weeks of airing 'Point Sublime' without a substitution in the cast. First Redd was boffed with a strep throat and following week his two leads, Cliff Arquette and Jane Morgan, took the flu count....Howard Lane, CBS station relations supervisor in the middle west, stopped over en route back from Sacramento, where he attended the funeral of his mother....Four top programs in the new Crossley are separated by less than one point, with Chase & Sanborn out front by a gnat's whisker.... Harry Sosnik augmented his orchestra to 17 pieces for the extended sessions of Gracie Fields for Pall Mall on the Blue net....Charles Ryder, CBS Coast auditor, lost his father last week....Nat Wolff back at his Office of War Info desk after nearly three months in the east. Cornwell Jackson, his aide, goes east soon for his indoctrination.

Harry Flannery picked up a coffee sponsor (Folger)....Fox Case passed the week in Sacramento to set up facilities for broadcast of legislative sessions over CBS Pacific network....Gilbert Seldes soaked up two weeks of our best brand of sunshine and shoved off for his home base....Penny Singleton resumes her 'Blondie' role Feb. 1. She has been taking time out for motherhood and to be with her husband at the Quantico Marine base....Edward G. Robinson did Orson Welles' 'Ceiling Unlimited' program after one reading when the big boy took the count from a little flu bug....Things change fast in these war days. Last week it was the Music Maids and Hal on Kraft Music Hall. This week it's Music Maids and Phil. The Army took Hal away....Bing and Bob, those two boys, will whoop it up for War Bonds on that dentrifice program Jan. 26.... Leon Gutterman, KFWB p.a., now writing and producing Chief Milani program in addition to his flacking chores....Harry Maizlish hiked east to smoke out some biz for KFWB.

IN CHICAGO . . .

James F. Baxter, former supervising editor of the Federal Writer's Project here, has joined the Blue press department under Tony Koelker ....Herbie Mintz will resume his 'Memories' program over WMAQ after a siege of pneumonia which kept him off the air for a couple of weeks.... Alvin J. Steinkopf has taken over the WBBM newscasts of Todd Hunter, who is now known as Lt. Robert O. Caulkins, U. S. Marines....Lee Walters, Blue announcer, wondered where his brother was. Last week he picked up a Chicago Daily News to find his brother's picture among those on duty in the Southwest Pacific....Bern Flynn, Sade, of Vic and Sade, hopping around on crutches following a skid on ice....Attilio Baggiore, WGN staff concert tenor, to N.Y. for three weeks study preparatory to his 1943 concert tour beginning next month....Muriel Bremner, of 'Guiding Light' and 'Road to Life' casts, in Passavant hospital since Christmas expecting the stork....Art Mercier is the voice behind the WBBM 'News Analysis' show....James G. Cominos, radio director of B. B. D. & O. agency here, leaving Jan. 15 for Marine Corps training at Camp LeJeune, North Carolina. He is a 2nd Lieutenant. His successor has not been named as yet....Sidney N. Strotz, NBC Western Division v.p., in town for few days before continuing on to N. Y.....He will be accompanied east by Jules Herbuveaux, Central Division program manager....Betty Burns is handling the radio page of the Chicago Sun while Wauhillau La Hay is doing film and dramatic criticism....Herbert Foote, organist, has a new six-a-week series over WBBM, 4:30 p.m. CWT, Monday through Saturday, called 'The Chicago Hour'....Lloyd Knight and Bob Cline, veteran WGN sound effect men, have been inducted by the Army.

WAR CURBS CUE NEW PLUGS

Heinz Gets 'Info Please' on NBC, Causing Burnup By Lever at That Web for Not 'Pushing' Show to CBS

'Information, Please' remains on NBC, but with Heinz as the sponsor, and there is much chagrin being voiced in Lever Bros. circles over that company's failure to get the show. Most of the chagrin is being focused in the direction of NBC. Lever thinks that it would have been good business diplomacy for NBC to have waived any influence it might have exercised over Dan Golenpaul, owner of the program, and encouraged him to sell it to one of radio's biggest and steadiest customers, Lever, even though it would have meant losing the series to Columbia. Lever had planned to place the program in the CBS Wednesday 9:30-10 p.m. slot.

When B. B. D. & O., agency on Lever's Vimms Vitamins, approached Golenpaul several weeks ago about making a deal, Golenpaul wanted to know all the details about the product and the available network spot. Golenpaul, according to the agency, started hemming and hawing on being told that the program would go Columbia as far as Lever was concerned. He remarked that he felt a certain obligation toward NBC because it had carried the show sustaining for some time (the actual channel being its sister web, the Blue) and for other reasons. When pressed further for a 'yes' or 'no' by the agency, Golenpaul said that he had a couple other offers (NBC-connected) under consideration and that he would have to think it over. Lever shortly afterwards heard that the couple were Pabst and Heinz, and Lever's executives in Boston expressed the opinion that NBC ought to be big-hearted about the matter

(Continued on page 32)

GM May Preach Safety to Kids Via ½ Hr. Show

General Motors may go back on one of the networks with a half-hour program. The difference between this event and all the others that GM has sponsored would be the fact that the newcomer would be directed exclusively toward a kid audience. The theme would be safety.

Campbell-Ewald is the agency.

BETHLEHEM STEEL ALSO ANGLING FOR GOODWILL

Bethlehem Steel is interested in going on the air with a half-hour institutional program. The objective would be better employee relations.

The bidding for the business is so far confined between Mutual and the Blue Network. The program's format may be similar to the one that Wheeling Steel has on the Blue Sundays.

Shaw on WMCA Leave To Take Gov't War Job

Don Shaw, general manager of WMCA, New York, is on a leave of absence from that station, dating from Jan. 1, in order to accept an unannounced Government post in the war effort.

No replacement for Shaw is being named, his duties being absorbed by Earle E. Anderson, president of the station.

WOLFF BACK WEST

Takes Up As OWI Head There, Now That Barnum Tops N. Y.

Nat Wolff, deputy chief of Radio, Office of War Information, has left for Hollywood to resume at the West Coast branch, which he heads, now that Pete Barnum has been installed in charge of the New York office. Both work under William B. Lewis, the Chief of OWI Radio (domestic), who is headquartered in Washington, but who came in for a couple of days last night (Tues.).

Leonard L. Levinson, handling special assignments at OWI, is awaiting Wolff's advent in Hollywood before returning to his N. Y. and D. C. duties, leaving from the Coast tomorrow (Thursday).

NETWORKS SHY AWAY FROM BROWDER

The Daily Worker is having difficulty getting a network to sell it time for a weekly quarter-hour hookup that offers Earl Browder, former presidential candidate on the Communist Party ticket, in comments on various matters connected with the war. The hookup would take in such towns as New York, Chicago, Philadelphia, Washington, Cleveland, Pittsburgh, Cincinnati and Boston.

The webs are leery about running into opposition from their affiliates, who, it is anticipated, would argue that Browder's background and reputation classify him as a political speaker, and that if he were allowed to go on the air in a regularly paid-for period the way will be open for local figures with political affiliations to demand similar facilities.

Y&R's Director Shuffle Frees Harry Ackerman For Executive Duties

Young & Rubicam last week realigned the assignments of some of its directors so that Harry Ackerman, production head, can be free to devote all his time to executive work. Francis von Hartesveldt relieves Ackerman of the direction of the Kate Smith show, but he will continue to handle 'Henry Aldrich.'

Joe Hill gives up the direction of 'Manhattan at Midnight' to Dave Levy, thereby confining himself to the production of the Celanese Corp. program.

Beatrice Kay Going Off 'Gay 90's' for Film

Beatrice Kay drops off the 'Gay Nineties' program the end of February to go to the Coast for a Columbia picture. Her return is unlikely, as she feels that she has become too closely identified with gaslight era type of work, and is anxious to establish herself in a more general way. In recent vaude appearances she has avoided doing the songs she sings on 'Gay Nineties.'

Frank McMahon, 'Gay Nineties' producer, hasn't selected a successor for the femme vocalist spot on the U. S. Tobacco series Monday nights on CBS. Kudner is the agency on the show.

'LEARN TO SEW' SUCCESSFUL SHOW

Howard Stores Now Bally Juve Clothes and Going In for Women's Wear—Barney's Classy Cuts at 50 Bucks Also New

WAR BOOKS, TOO

Indicative of the effect of the war on radio advertising is the number of local programs stemming from transitions in civilian life. In New York this change is apparent in a varied number of situations.

On WQXR a program, 'Learn to Sew by Radio,' is being presented by the Bloomingdale department store for the second time in three months. The show runs 20 minutes, in itself an unusual factor, airs for six consecutive Tuesday mornings, and offers prizes for the best dresses sewed by the participants. The first time this show was tried it drew about 3,500 participants.

The entire premise of the program is that with the lessening of manufactured merchandise, women will be interested in making their own garments. The [illegible] motion of the McCall Co. (patterns), and is being staged by local department stores in towns all over the country, with most of the retailers using radio programs a la Bloomingdale's.

Another symptom is the emphasis by Howard Clothes, chain clothier, on a new juvenile line of garments instead of the usual men's suits and coats. Also in the works for this retailer is a line of women's clothing. And Barney's, N. Y., originally a specialist in cut-rate clothes for men, is now plugging on the air an 'imperial room,' selling $40 and $50 garments.

Finally William Wise & Co., publishers and longtime users of spot radio, via Huber Hoge agency, is concentrating on volumes directly applicable to the war. The Aircraft Spotters Guide, a 25c item, has sold nearly 1,000,000 copies. Others ranging from $1.98 to $3.95 are a Complete Guide to Modern Knitting and Crocheting, the Modern Home Physician, Popular Home Decorations and a book on mathematics. Latter is getting a big play from candidates for commissions in the armed forces, most of whom have forgotten their math fundamentals and use the book as a refresher.

$20,000 BUDGET ON BOOK BALLY

Doubleday-Doran will spend $20,000 within the next three weeks on plugging its Literary Guild of America, with the Huber Hogue agency handling $12,000 of it and the Raymond Spector agency the rest of it. The campaign calls for a mixture of spot uses, from women's participation programs to 15-minute local shows in class A time. Hogue is representing the company east of the Mississippi and Spector west of the Mississippi.

The publisher's entire drive has as its objective the development of a bonafide mailing list of booklovers, and the device in this instance is the offer of two bestsellers, 'The Sun Is My Undoing' and Tolstoy's 'War and Peace,' one current and the other a reprint.

The account figures it will take about three months for it to get a complete picture of the success of the campaign as contributed by individual stations.

Amos 'n' Andy Shun Campbell's Wkly. Half-Hr. Idea and Go Off Air Feb. 19 After 12½ Consecutive Yrs.

Amos 'n' Andy (Freeman F. Gosden and Charles Correll) go off the air Feb. 19 after 12½ consecutive years in network radio. The team has elected to quit Campbell Soup rather than abandon the daily quarter-hour format that it has been associated with since the inception of its radio career and assume a weekly-half-hour setup.

Campbell had bought the Wednesday 9:30-10 p.m. period on CBS with a view to switch Amos 'n' Andy to it March 3. The change in Campbell policy had been prompted by economy reasons, as dictated by the effect that the war is having on the food industry. Restrictions on the supply of canned goods for civilian use have made it expedient that the campany's promotion be carried more along institutional lines than that of consumption stimulation.

When Amos 'n' Andy swung over to the Campbell payroll in January, 1938, it was for a weekly salary of $7,500. The team's only other network sponsor had been Pepsodent. Amos 'n' Andy started with the dentifrice account in the summer of 1929 and they remained on NBC until March, 1932, when Campbell shifted them into their present CBS niche, 7-7:15 p.m.

The trade has always credited Amos 'n' Andy as being largely responsible for the initial creation of a fixed listening habit among set-owners, and for the introduction of the strip program as a popular network feature. They are rated among the wealthiest performers in radio, having between them over the years taken millions out of their broadcasting and picture activities and royalties on Amos 'n' Andy novelties. Prior to their entry into radio the blackface team had played around the midwest as a smalltime comedy act.

The idea of the half-hour format for Amos 'n' Andy had come from H. F. Jones, Campbell's advertising manager. When the proposal was transmitted to Correll and Gosden they consulted with their agents, the William Morris office, and they agreed with the latter's advice that it would be preferable for them to quit the account than accept the half-hour proposition.

TOM HARRINGTON ILL

Y. & R. V.P. in N. Y. Misericordia Hospital for Diagnosis

Tom Harrington, Young & Rubicam v.p. in charge of radio, entered the Misericordia hospital, N. Y., last Tuesday (5) to undergo observation for a stomach ailment. He hasn't been well for some time. Ailment became so acute the week before last that Harrington arranged to withdraw immediately from work and have himself thoroughly diagnosed.

Harrington's agency duties have been absorbed by Hubbell Robinson, Jr., the associate director of the radio department.

TREASURY SHOW ON BLUE FOLDING

'Over Here,' the Treasury Department series on the Blue network, folds with Saturday night's (16) broadcast. Understood a contributing factor in the cancellation is the Treasury's reluctance to pay the cost. The department's other network series, the Saturday night 'Bond Wagon' show on Mutual, continues for the present.

There have been several complications about the 'Over Here' show, one being the recent resignation of director Bill Bacher after a dispute with Bill Murray, of the William Morris office.

Booking Guest Shots For Guild Show Just a Cinch for Lawrence

Hollywood, Jan. 12.

While agencies producing the so-called glamour shows are beating their brains out bucking the picture studios' 'passive resistance' toward allowing their stars to take guest shots, Bill Lawrence, Coast radio head of Pedlar & Ryan, goes serenely along setting up his Lady Esther-Screen Guild Players program weeks in advance. Gratis performances for Motion Picture Relief Fund's Country House have been cleared in Washington to avoid any entanglements with salary ceilings or social security.

Three shows lined up last week by Lawrence and Huntley Gordon, talent contactor, comprise William Powell and Diana Lewis in 'To Be Or Not to Be' Jan. 18; Mary Astor, Humphrey Bogart and Sidney Greenstreet in 'Across the Pacific' Jan. 25, and 'Wife Takes a Flyer' Feb. 1, with Rita Hayworth and Ray Milland.

SHARTEL MOVES OVER AS HURST RADIO HEAD

Chicago, Jan. 12.

W. S. Shartel, formerly with Russel M. Seeds Co., has become head of radio for Henri Hurst & McDonald here, succeeding Ward Dorrell, who transfers to account executive handling the Skelly Oil business.

Jack Shaw, who handled the oil account, has joined the Red Cross organization and, following two weeks' training in Washington, will leave for duty overseas.

Welles-Lockheed Washing Up After 13 Weeks on CBS

Hollywood, Jan. 12.

Not unexpected was Orson Welles' break with his Lockheed-Vega sponsor and it's now definite that his CBS series will be washed up Feb. 1 after 13 weeks. A few weeks ago the gang around KNX made book on how long the Welles-Lockheed affinity would last, after the boy wonder chased the head man of the aircraft plant out of the clients' booth during a rehearsal.

Welles gave out a statement that he asked his release as he had too many other things to do. If a suitable substitute can be found, Lockheed-Vega will stay on the air.

Resurrect 'Name' Quiz

The Blow agency is resurrecting the quiz program, 'What's My Name?', for Samipak. The spot will be Sunday, 10:30-11 p.m. on NBC. Arline Francis will be one of the quizmasters.

The hookup will consist of 15 stations and NBC has guaranteed the agency against recapture.

Spot Broadcasting's Peak January In Years Is Offsetting Cancellations By Carnation Milk, P&G and Marlin

Even with the cancellations from Carnation Milk, Procter & Gamble and Marlin Razor Blades, national spot broadcasting is having one of the healthiest Januaries in years. The pickup in this class of business since the turn of the New Year is not only encouraging to the trade, but considerably beyond expectations. Station reps report that the buzz of activities in their offices last week was reminiscent of the peak going of a July or August, when spot advertisers do their lining up of fall and winter campaigns.

Aside from such new pieces of business as Knox Gelatine, Fleischmann's Yeast, Guldens' Mustard and Rinso-Vimms, there's the long list of renewed accounts. The latter include Bloch Drug, Continental Baking, Tek Toothbrushes, Mentholatum, Ward Baking, American Chicle, Arrid and several of the Vick products.

Marlin Razorblades is cancelling everything spot as of Feb 1 as the result of an order from the War Production Board allocating much more of the Marlin output to the men in the armed services. The Marlin schedules have entailed from three to six announcements a week. Carnation, which relies completely on tin for its packaging, is cutting out spot but will retain its weekly half-hour program on NBC.

The Procter & Gamble spot cancellations on certain stations are merely due to a change in its network coverage. It has lined up full networks on NBC for 'Ma Perkins' (Oxydol), 'Right to Happiness' (White Naphtha), 'Road of Life' (Duz) and 'Vic and Sade' (Crisco) and there is a possibility it will do the same thing for 'Pepper Young's Family' (Camay). The money formerly applied to supplementing its network coverage with spot will now go to the networks for the extended station hookups.

Guldens' Mustard is back in spot radio with a quarter-hour musical transcription series. The schedule calls for two a week. Charles W. Hoyt is the agency.

Ralph Atlass Buys Into Foreman, Station Reps

Chicago, Jan. 12.

Ralph L. Atlass, president of WIND and WJJD, has acquired a substantial interest in the Foreman Company, radio station representatives here, and will be actively interested in its management.

According to Edwin G. Foreman, Jr., Atlass' entry as a partner will mean expansion and increased activity to the firm.

ASHLEY GETS 'CANTEEN'

In Director Spot When McGill Quits Due to Net Commitments

'Stage Door Canteen' program, 9:30-10 p.m. Thursday nights on CBS for Corn Products, will be directed by Ira Ashley effective with the Jan. 28 broadcast. Earle McGill, CBS staff director, now handling the show on a freelance basis, is resigning because his network commitments prevent him from going out of town for a series of pick-ups from other cities, planned by the sponsor and the C. L. Miller agency. Roger White will continue to produce the program.

Besides directing 'Stage Door,' Ashley will also probably handle the Robert Benchley series, which the Miller agency recently auditioned and expects to have sponsored soon by another account.

Kansas City—Virginia Krupich is new addition to production staff at KCKN.

Marjorie Morrow Quits CBS for WB Talent Post

Marjorie Morrow has resigned as casting director for CBS to join Warner Bros.' eastern office as associate talent director. Her place at the network will be taken by Ruth Norman, with Millicent Holloway as assistant.

Miss Morrow, whose resignation takes effect Feb. 5, has in the seven years she has been at Columbia auditioned around 8,000 men, women and children.

Mullen Joins NBC Bd.

Frank E. Mullen, v.p. and general manager of NBC, was last week named a member of the board of directors. He has been connected with either NBC or its parent corporation, RCA, since 1926.

His first job at NBC was as director of farm programs, working in the Chicago division offices. He served RCA as manager of its information department from 1934 to 1940.

WOR, N. Y. HERALD TRIB EXPAND EXCHANGE TIEUP

WOR, New York, has expanded its tieup with the N. Y. Herald Tribune on a time for space basis. The station has allocated to the newspaper a Sunday period (6:45-7 p.m.) for a news review and comment by a member of the H-T staff, Richard L. Tobin.

The intente had previously been confined to the plugging of the paper on John Gambling's early morning program.

Fleischmann's Lining Up New England Campaign

Fleischmann's Yeast is lining up availabilities for an announcement campaign in New England, which is scheduled to start around Feb. 15.

Kenyon & Eckhardt agency will do the placing for the account.

N. Y. Sup. Ct. Upholds Chge. to Sponsor For Station's Own Plugs

A legal precedent supporting the practice of selling 15 minutes and delivering less in order to allow for a station identification announcement was established last week by N. Y. Supreme Court Justice Morris Eder. Latter directed a verdict in favor of Donald Flamm, who had sued Famous Furriers for monies due at the time he sold WMCA, N. Y.

Famous Furriers claimed that a rebate was due since the station had delivered 14:30 minutes and not the full quarter hour. Flamm, through his attorney, William Weisman, pointed out this was the custom of the trade and the judge, in directing the verdict, held that the universal practice in radio is to make the time approximate, since the Federal Communications Commission requires a station identification announcement.

The award, including interest, etc., totaled $5,089.22.

AFRA, NETWORKS AGREE ON 10% SUSTAINER RAISE

New network sustaining contracts, involving the 10% increase in pay, were signed Monday and yesterday (Tuesday) by officials of the American Federation of Radio Artists and the four chains.

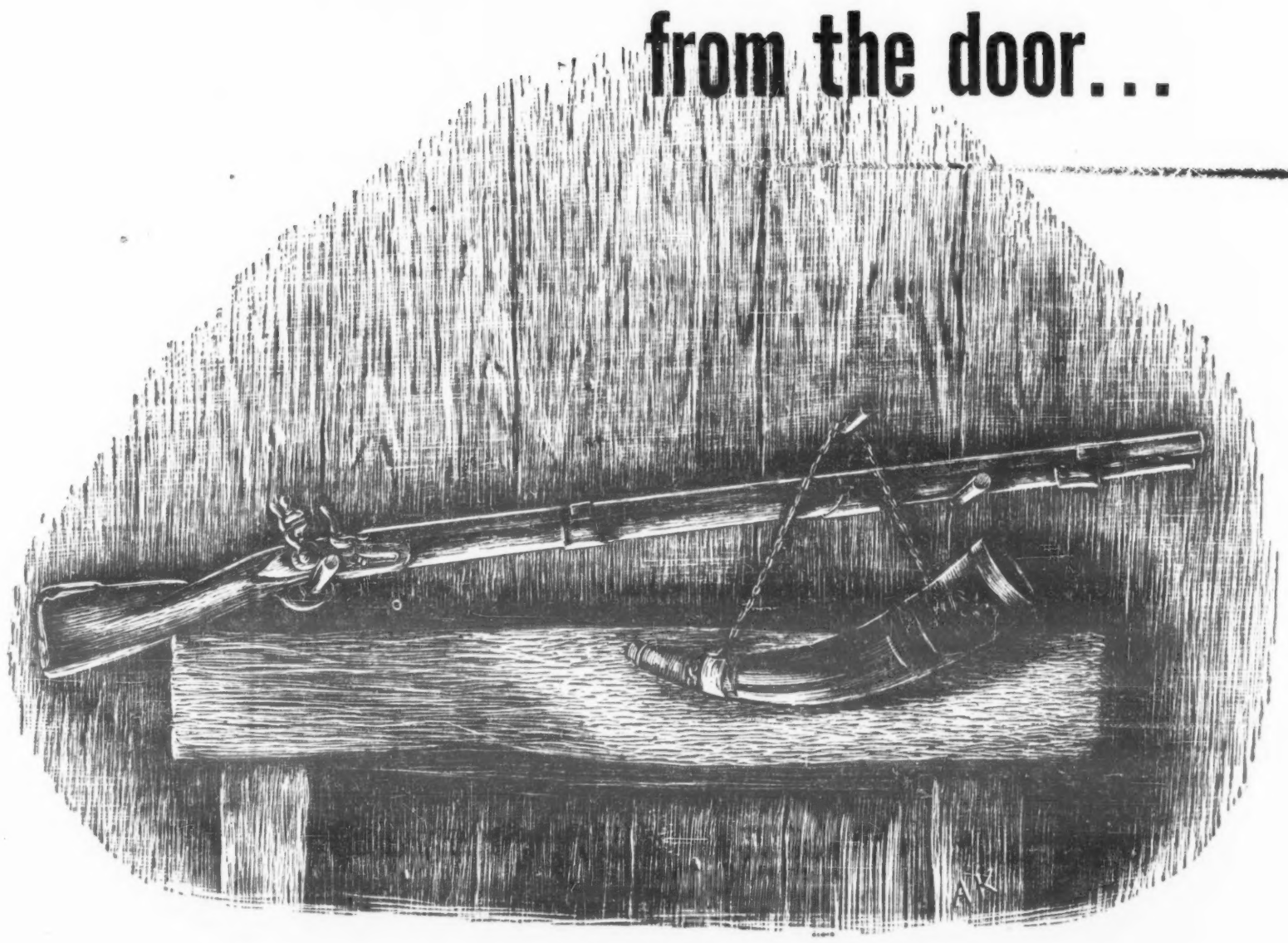
They will now be submitted to the War Labor Board and/or the Treasury Department for approval.

Daly Going to Cairo

John Daly, CBS newscaster in N. Y., is reported leaving late this month to become the network's correspondent in Cairo.

Not known where Chester Morrison, the present CBS rep in Egypt, is to go, nor who is to take Daly's assignments in N. Y.

the musket came down from the door...



Over the door of every radio station in America, there hung, on December 7, 1941, a symbolic and invisible musket—in the traditional American manner.

December 7, 1941, without panic or flourishes from the brass section, every station in the United States yanked down the musket, grabbed powder-horn, shot, ramrod and flint, and went to work.

DET. STATIONS CLEAR AIR FOR RICKENBACKER

Detroit, Jan. 12.

Leo J. Fitzpatrick, general manager of WJR, announced that every station in this area had canceled its commercial programs from 9 to 9:30 p.m. on Friday, Jan. 22, to broadcast the speech which Capt. Eddie Rickenbacker will give before members of the Society of Automotive Engineers here.

The cancellation of network programs in favor of a local broadcast on the part of all stations is unique in Detroit radio history.

Grieg Joins Blue

Humboldt J. Grieg has joined the sales staff of the Blue network. He was formerly national sales manager of the McClatchy group of west Coast stations.

Grieg started with McClatchy in 1934.

Clark Candy to Sponsor Vandercook and Gunther

Clark Candy will sponsor a weekly news period on the Blue network with John Vandercook and John Gunther. Walker & Downing, Pittsburgh, is the agency.

Program, with an audience-participation angle, will be heard 5-5:30 p.m. Sundays, starting Feb. 28. Moylan Sisters series, currently in that spot, will be moved.

Knox Seeks Availabilities For Butter-Mix Formula

Knox Gelatine is scouting around for availabilities on women's participation programs for the placement of a campaign which has been inspired by the butter shortage. The campaign will offer a formula which, when mixed with a proportionate amount of butter, will make the little butter available go further as well as provide a semi-substitute.

Kenyon & Eckhardt is the agency.

D. C. OR MOSCOW?

Jack Purcell Laffs His Way Out of Fluffs

Washington, Jan. 12.

Repeated slips by interlocutors handling CBS' early morning global roundup of war and international news, though exasperating to web executives, are arousing interest here in the program and providing amusement for breakfast listeners besides bewildering Jack Purcell, gabber who handles the D. C. end of the show.

Few weeks ago Purcell was introduced with 'We take you now to our nation's capital—Moscow.'

Most recent faux pas (local dialers wonder if it can be the morning-after effect of holiday cheer) was the following cut-back to New York after the Moscow part of the roundup: 'You have just heard the latest news from our nation's capital.'

'Do I work for Pal Joey or Columbia?,' niftied Purcell after the second boner.

Lever's New Idea of Dual Plugs In 1-Min. Slots May Embarrass Stations That Nixed Ex Lax-Jest

Lever Bros.' linking of plugs on two different products, Rinso and Vimms vitamins, in a single recorded one-minute announcement has not only caused much comment among local station operators, but created a situation that may prove embarrassing to some of these broadcasters. The Joseph Katz agency last week shelved a similar idea when it ran into some station rep opposition, and the agency is now waiting to see whether the rep that did the rejecting accepts the Rinso-Vimms business. The products that Katz sought to include in a single one-minute announcement were Ex Lax and Jest.

The new Lever schedule constitutes an innovation for spot broadcasting. Advertisers have heretofore confined their one-minute blurbs to a single product. The reported campaign now being offered by Lever divides the minute between a plug for Rinso and another for Vimms, with a second of quiet intervening.

Lever's doubling up of the two products has brought a protest from some of the larger stations through their reps. These broadcasters have argued that the arrangement makes for bad programming, since it would augment the progression of plugs dished out to listeners within the space of a few minutes. The crowding, they have pointed out, would be particularly severe in the case of daytime serials. There could, they say, be a train of five commercials in less than three minutes. The order in such an instance would run as following: First, the serial's main closing announcement; second, the [redacted] uncement; third, a chain break announcement and then fourth and fifth, the Rinso and Vimms blurbs.

Nor do the broadcasters fancy the idea of the loss of revenue incurred by telescoping sales copy on two different products in a one-minute announcement. They look on the setup as a sort of double-feature, and what also worries them is that if they yield to this arrangement it wouldn't be long before some account came up with the pattern of a triple-feature, or announcements on three different products, for the one-minute plug device.

Femmes' Indoor-Outdoor Dual-Type Radio Show

Alice Marble, U. S. tennis singles champ in 1938-40 inclusive and American doubles and mixed title holder for several years, and Margaret Halsey, author, are being teamed for a radio show. Format of show will exemplify the indoor and outdoor type of American femme.

Miss Marble and Miss Halsey were paired previously in authoring the book, 'With Malice Towards Some.'

QUAKER BUYS 'TERRY' ON BLUE

'Terry and the Pirates,' formerly a recorded serial for Libby, McNeill & Libby, will be sponsored by Quaker Oats starting Feb. 1 on the Blue network, through Sherman & Marquette agency. It's now on the same hookup for a sustainer break-in, occupying the spot formerly held by 'Don Winslow of the Navy.' Latter serial folded due to a realignment of the General Foods budget.

Transamerican formerly produced 'Terry' as a recorded show, but when Pete Jaeger quit the sales force there to join the Blue network he brought it with him, as he had the deal with the Tribune syndicate for the rights to the cartoon strip. Al Barker, who wrote the program for Transamerican, is again scripting it, with Cyril Armbrister directing for the Blue and the cast including Cliff Carpenter, Ted de Corsia and Patsy Campbell.

Petrillo Joins Woods On Scouts' Drive Committee

James C. Petrillo, head of the American Federation of Musicians, has accepted service with Mark Woods, Blue network prez, on a committee connected with the 1943 finance campaign of the Boy Scout Foundation of Greater New York. Woods, who is chairman of the public service division of the campaign's businessmen's committee, did the inviting.

Also on the committee with Woods is Frank White, CBS treasurer.

1. January 6, 1943, Variety announced, after a year of searching analysis of all individual station enterprise throughout the nation seven special awards to local stations, *"for outstanding Wartime Service."* Five are CBS stations: KMBC Kansas City, Mo. • KOIN Portland, Ore. • WBT Charlotte, N. C. • WHP Harrisburg, Pa. • WJR Detroit, Mich.

2. And Variety made special awards for *distinctive merit in some field of war endeavor* and two of these went to: WBT Charlotte, N. C. *"for fostering racial good-will and understanding."* • WRVA Richmond, Va. *"for contributions of military-civilian understanding."*

3. And Variety chose, from the ranks of the great civilian-technician army of individuals working within the hundreds of local stations throughout the United States, nine for individual citation—that is, gave them "sharpshooter medals" for rare marksmanship with the musket.

Five of them were marksmen in Columbia Broadcasting System's stations:

Irving Abeloff WRVA *Grady Cole* WBT *Gene Dennis* KMBC **Clare Hays* KOIN *Dick Redmond* WHP

4. And Variety commended especially for "good ideas" applied to the victory effort: WCKY Cincinnati, Ohio • WBBM Chicago, Ill.

CBS stands at salute to these stations and individuals, congratulates them.

The awards simply sharpen the fact that throughout the CBS Network, there is not only singleness of purpose, but a keen eye on the target of victory, and unrelenting readiness and resourcefulness.

THE COLUMBIA BROADCASTING SYSTEM

CBS

**Someday we hope Clare will meet Jr. Lieut. Liudmila Pavlichenko of the Russian Army.*

Lewis Seeks Nat'l, Regional Sponsors For New OWI Announcement Plan

Washington, Jan. 12.

William B. Lewis, chief of the domestic radio bureau of the Office of War Information, is seeking the cooperation of national and regional advertisers to increase the effectiveness of the new OWI station announcement plan which will start next Monday (18). Seventy-six national and regional advertisers, who have been using spot programs in five or more cities, have been enlisted for some months in OWI's national spot allocation plan, which will be superseded next week by the station announcement plan.

Idea of the new plan is to have the messages scheduled in the advertisers' shows in the future by station program managers rather than by headquarters in Washington. To this end the OWI radio bureau is suggesting to each advertiser that it write every radio sation it is using to urge that the station carry OWI announcements either within its program or next to its program, wherever possible and as often as possible. It is expected that this will provide a number of new possibilities for announcements which were formerly unavailable to the stations.

It is being suggested that wherever possible the announcements be placed at the beginning or the end of a news broadcast, whether it is sponsored or unsponsored.

Programs from service camps and training centers are often by their nature excellent vehicles for carrying war announcements other than about the services, and for that reason OWI recommends scheduling announcements with these programs. OWI feels that since civilian home front activities are naturally aimed at backing up the fighting forces, war messages about home front activities bear a logical relationship to the services and can often be fitted into the service programs with thought and planning.

Beyond the news and service broadcasts, OWI suggests that station program managers use any other types of sponsored programs to take advantage of the largest audiences possible.

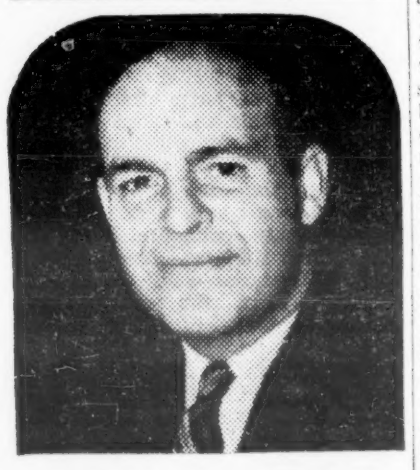
No Beer or Liquor Tieups

Local sponsors using OWI announcements within their programs, however, must meet with Government sponsorship requirements. No beer or liquor programs, for example, may be used. A sponsor's commercial message may not be scheduled or written with respect to the OWI announcement in such a way that the listener would be led to believe there is a connection between the two. An OWI message on the food shortage, for instance, might logically be scheduled within a food advertiser's local program, but OWI would not want the advertiser's own commercial to follow immediately on the heels of the OWI announcement, thus making it seem like one long commercial. Music or talk should separate the war message and the commercial announcement. To do otherwise would lead to serious public criticism of spending Government funds for recorded announcements which could be interpreted by the listener as a buildup for a commercial message. Furthermore, while OWI allows single announcements to be placed within programs as indicated above, it doesn't want single OWI messages sponsored.

OWI encourages the writing of a war message into an advertiser's script instead of using the recording providing that the job is well done and that all the essential points are covered in at least one minute.

While some messages will be less effective when handled in this manner, it will be up to the station to use considerable judgment before agreeing to the practice of writing messages into scripts. Consideration should be given both to the show in question and to the particular suitability of each message to the show before arriving at a decision to write in.

Since the station's program manager is responsible for the scheduling of the OWI messages that his station has agreed to run, it is up to him to make the contacts with advertisers in whose shows he would like to place OWI announcements, if those advertisers have not already offered their shows to him. While the program manager is expected to take the initiative about this, the OWI regional man will be available and can be consulted on special cases that come up. Lewis denies the report that the OWI wants to select the programs to be presented by the networks on network-donated time.



KSO & KRNT gave Tenderoni a flying start

—Chas. H. Flanders, Jr.

As broker for Tenderoni, Charles H. Flanders, Jr., has a right to be proud of the complete distribution achieved in a very short time. Commenting on radio's part in that job, Mr. Flanders says:

"Rarely have I seen a new product take such rapid strides in Iowa as Van Camp's Tenderoni has made since last June.

"We know we have an outstanding product, but surely a good share of the applause goes to spot broadcasting on KSO and KRNT, which gave Tenderoni a flying start in Iowa.

"We cover 53 counties and find the spot broadcasts were effective in all of them. Your stations did a lot toward getting the wholesale trade to tie up with our introductory campaign so I am sure the results for these first six months are as pleasing to you as they are to me."

KSO BASIC BLUE AND MUTUAL 5000 WATTS
KRNT BASIC COLUMBIA 5000 WATTS
The Cowles Stations in DES MOINES

Affiliated with the Des Moines Register & Tribune
Represented by The Katz Agency

YANKEE'S NEW BOARD HOSTS WEB'S OFFICIALS

Boston, Jan. 12.

The newly elected board of directors of the Yankee Network hosted the web's executives at a cocktail party and dinner in the Hotel Copley, Boston, last Wednesday (6). The event gave the execs their first opportunity to meet the network's new owners, the officials of the General Tire & Rubber Co. These officials, some of whom are now members of the Yankee board, were William O'Neil, president of G. T. & R.; W. E. Fouse, S. S. Poor, and Larry McQueen, all v. p.'s; H. R. Jenkins, secretary, and James Haggerty, Boston general manager of the tire company. William O'Neil, Jr., of WJW, Akron, was also present. On the following day (Thursday) General Tire gave a luncheon to Boston newspapermen.

NBC's Central Division Also Organizes Staff Operations Committee

Chicago, Jan. 12.

A staff operations committee, similar to a group already set up in New York, was organized by NBC's central division here last week. Group will produce new ideas, try to arrange a better staff understanding of departmental problems and pocedures, and assist in the formulation of operating policies.

William Weddell, of the sales department, has been named chairman of the group, which is composed of Leonard Anderson, assistant office manager; Eric Danielson, program traffic supervisor; Charles Urquhart, production manage; E. A. Stockmar, sales traffic manager; Thomas Horan, sound effects; Phil Steitz, national and local spot sales; William Kephart, supervisor of announcers; Gilbert McClelland, assistant advertising and sales promotion manager; William Murphy, continuity editor; Jack Ryan, press department news editor, and T. E. Schreyer, technical operations supervisor.

CONAN DOYLE'S HEIR SUES ON AIR SHOWS

A suit has been filed in N. Y. Supreme court by Denis P. S. Conan Doyle against Russel M. Seed Co., Inc., and Grove Laboratories, Inc. for breach of contract.

Doyle, in his complaint, charges that the defendants failed to pay $7,700 due him on a contract. The plaintiff and defendants signed a contract in which he granted them permission to use a series of 'Sherlock Holmes' dramatizations on the radio for 22 weeks.

Heinz Gets Info

Continued from page 29

and give Golenpaul the green light. There was always the chance, Lever suggested, of the program being moved over to NBC when the right period became available on that network.

In NBC sales quarters Monday (11) it was pointed out that Lever Bros. must have been laboring under a misapprehension if it thought that the network had had anything to do with Golenpaul's choice of an account or a network. The show, it was added, belongs to Golenpaul and the choice he made was entirely without NBC's pressure or influence.

The spot that Heinz bought on NBC is Monday, 10:30-11 p.m. The contract is for 44 weeks and allows for an eight-week layoff in the summer. The starting date for Heinz is Feb. 15 and the agency is Maxon.

Golenpaul in Philly Row

Philadelphia, Jan. 12.

A row between Dan Golenpaul, owner of 'Information Please,' and Benjamin Ludlow, Pennsylvania Administrator of the War Savings Staff of the Treasury Department, marred the visit made here by the radio show in connection with its $150,000,000 bond-selling drive. Ludlow had announced to the press that the sale of seats at the Academy of Music (at a bond per seat) netted the Treasury $6,324,283—but when Clifton Fadiman made the announcement of the total over the air, he said only $3,337,183 worth of bonds were sold.

Ludlow stormed over to Golenpaul, asking for an explanation. Golenpaul declared that since a $5,000 bond was the top price for a seat, that was the amount chalked up, even though many seats were sold for much higher. A couple of seats were sold to purchasers of $100,000 bonds. Ludlow declared that the amount in the till for Uncle Sam was the amount that should have been announced. One newspaper printed Fadiman's figures, the others, including the Associated Press, carried Ludlow's estimate.

Golenpaul also got into a row with a photographer for a local daily, when he refused to allow the experts —John Kieran, Oscar Levant, Franklin P. Adams and Congressman Will Rogers, Jr.—pose in a gag shot. He told the bulber to take a 'quick shot' of the quartet in a wooden pose. As a result, no picture of the show made the papers.

Patricia Pape becomes the first femme member of the control room staff of station WHO, Des Moines, Iowa.

Much Beefing About Beef

Hollywood, Jan. 12.

Kidding the meat shortage isn't funny to CBS. Tommy Dorsey learned to his dismay last week. Remoting out of the Paladium, the net's Ben Paley informed him with finality that it's no dice on the tune, 'No Stuff in Your Cuff,' unless some of the wordage was changed. Disputed lines went something like 'soon gonna be no meat, not even mutton.' Deduced Paley, that's contrary to OWI regulations and it must come out.

Dorsey, who's publishing and plugging the ditty, demurred on the ground that NBC let it ride on his Raleigh program. CBS finally won out and the impending meat blackout is now lyrically underplayed rather than emphasized. Novelty tune is by Sy Oliver and Sammy Cahn.

15 Clear Channel Outlets Gave $4,400,000 in Time To War Effort in '42

Washington, Jan. 12.

The 15 member stations of the Clear Channel Broadcasting Service dedicated $4,400,000 worth of radio time to the war effort during the past year, according to the annual report of the organization made public this week. Estimate of time value is based on each station's card rates and discounts, but the figure does not make allowance for production and talent costs.

Pointing out that war programming is a necessary function of radio in war time, the service said that more than 10% of the total broadcasting time of the clear channel stations was devoted to war broadcasts. Programs and announcements counted in this compilation were all broadcast on a sustaining basis. No newscasts, sports programs or late-hour orchestra music were included.

Service pointed out that, entering the second year of war, broadcasts related to the war have become one of the largest single types of programming on clear channel station schedules. Last year the clear channel stations made 63,606 spot announcements concerned with the war effort, locally originated 2,026 hours of live programs, broadcast 954 hours of locally originated and transcribed shows, and 2,436 hours of network war shows.

SYMPH VICE COMPTON FOR CONTI ON MUTUAL

Conti Soap, is replacing Walter Compton's news comment series on Mutual with a classical musical program. Compton fills a Sunday a.m. quarter hour, while the new stanza, composed of a 28-piece symphony contingent led by Alfred Antonini and of Metropolitan Opera stars as guests, will make use of the Thursday 9:30-10 p.m. period. The latter program starts Jan. 21.

Birmingham, Castleman and Pierce is the agency.

Addison Smith's Tour

Addison Smith, of the Ruthrauff & Ryan director staff, left last week on a tour of cities carrying the agency's 'Quiz of Two Cities' program for Noxzema. He goes first to Des Moines, then to the northwest, thence to California and back across the southern route.

Due back about mid-February.

Hill's Objections Cancel Sinatra's CBS Sustainer

Frank Sinatra failed to begin a new series of sustaining programs nightly on CBS last week because of an objection by George Washington Hill, head of American Tobacco. Sinatra was recently signed to replace Barry Wood on the Lucky Strike Hit Parade, while Wood shifts to the new Lucky-backed program on the Blue network Friday nights. Since Hill had bought Sinatra for a commercial on CBS he couldn't see the singer doing nightly sustainings.

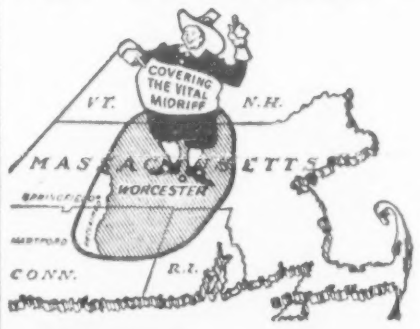
Incidentally, Sinatra's insertion into the Hit Parade in place of Wood is due only to the fact that Sinatra is tied to CBS itself. Under his contract he cannot work on another net and the only solution to using the two singers was to move Wood to the new program, which originates in Carnegie Hall, N. Y.

Jack Runyon East

Jack Runyon, Coast representative of the Office of the Coordinator of Inter-American Affairs, arrived in New York last week for a fortnight's confab with the agency's Latin-American representatives, who are currently here.

Alberto Rondon, also from the Coast office, accompanied Runyon east.

When you buy time— BUY AN AUDIENCE



WTAG WORCESTER

560 KC
5000 WATTS DAY
5000 WATTS NIGHT
The Carolina's BEST Frequency!
WIS
NBC Red
COLUMBIA, S.C.
FREE & PETERS, Inc. National Representatives

"...a memorable contribution to the war"—

WNEW can be proud, without boasting, of Variety's Special Award for 1942—a citation for its program memorializing Nazi rape of the Czech town of Lidice.

In making the award, Variety's editors said:

"In producing 'We Refuse To Die', WNEW displayed vision, courage and showmanship of first-rate calibre . . . It was a major undertaking. The original broadcast was aired on October 25th. Subsequently it was heard over the entire world.

"Thus a single station was responsible for telling all the peoples of the world that America noted well the infamy of Lidice. By so doing, WNEW made a memorable contribution to the war."

WNEW expresses its thanks to Variety, and to Madeleine Carroll, Joseph Schildkraut, Erich von Stroheim, Clifton Fadiman, Philip Cohan, and the others who freely gave their services to this broadcast.

If, through "We Refuse To Die," millions of people, or even a handful, came to understand better what the United Nations are fighting for, that is reward in ample measure.

Recent WNEW Awards

1940 *Variety* Showmanship Award.
Billboard Radio Publicity and Exploitation Award.

1941 *Variety* Honorary Award.
Billboard Radio Publicity and Exploitation Award.

1942 *Motion Picture Daily* Special Exploitation Award.

WNEW

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY • 10,000 WATTS DAY AND NIGHT • 1130 KILOCYCLES

Pro and Con on $25,000 Ceiling Heats Up 'American Forum of Air'

By MORI KRUSHEN

James G. Patton, president of the Farmer's Union, touched off a heated four-cornered verbal battle, anent the $25,000 income ceiling, over the 'American Forum of the Air' program (WOR-Mutual) last Sunday (10) night when he said that farmers and factory workers with low incomes can't feel sorry for 'millionaires lying around in the Florida sun peeling callouses off thumbs hardened from clipping coupons.' Also participating in the squabble, which failed to provide any clearly defined solution were Senator John A. Danaher (Connecticut), James B. Carey, secretary of the C.I.O., and Charles Prutzman, general counsel and v.p. of Universal Pictures, latter pinch-hitting for J. Cheever Cowdin, chairman of the U board, who was ill with a cold.

Prutzman countered the attack on large income groups by pointing out that objections to lowered incomes were to the manner and method of the imposition of the tax, which is no tax. He declared that the ceiling bears no relation to inflation, that the sums in excess of $67,200 are retained by employers, not employees, that thousands of dollars are thus lost to employees. Universal counsel said that Congress had not okayed the ceiling edict, that the $25,000 limit was the pet of demagogues and agitators, and that the measure had first been proposed by the American Communist Party in 1928.

Prutzman raised the question as to whether the emphasis was being placed on the $25,000 ceiling or on 'limitation'—a means of confiscating wages and property 'under a new label.' He referred to it as a system of 'collectivism' and called for a stop to 'foreign thinking.' He emphasized that the United States is a country where a Babe Ruth, Henry Ford, Joe Louis, Thomas A. Edison, Abbott and Costello (Universal stars)—from the wrong side of the tracks—could make good and be rewarded for contributing to the country's greatness and welfare. 'We would indeed be short-sighted to limit productivity,' said Prutzman. 'Will we undermine the future of our servicemen by limiting opportunity (through a changed system) when they return?'

Senator Danaher said that the real issue was whether the American people are to have Government by executive order or through legislation by Congress. He contended that the ceiling was unsound and that the right method of getting income for the Government was through taxation; that the ceiling was unsound economically because it tended to remove incentive of those gifted in organization and management, and that it would hurt charitable institutions and colleges depending on endowments.

Patton argued that small income groups couldn't believe that a $25,000 income top would kill incentive, pointing out that soldiers are risking their lives for $50 a month and that Generals do their job for $9,000 a year. Under the circumstances he thought that 'Hedy Lamarr should be expected to get along on $67,200 a year, instead of $80,000.' He added that the farmers, habitually generous, thought they were being quite magnanimous in allowing high-salaried people to earn as much as $25,000.

C.I.O. Secretary Carey complained that some 3,000,000 families earn less than $500 yearly and that even these low standards are being chiseled away. He stated that 28,000 corporations last year violated the wage-hour laws, in refusing to pay the 30-40c an hour minimum wage. He quoted figures showing that railways increased profits 1,580% during 1941 over 1940, public utilities increased 949%, aircraft 400%, and others around 150%—that 10 people were paid $5,000,000 in earned income during 1941, and that 350 corporations for the first six months of 1942 showed an increase of 40% in profits over 1941. (Carey didn't say whether these profits were before or after provision for taxes.)

'Free World' on Blue

'Free World Theatre,' sustainer series with scripts by freelance writers, in some cases based on statements by United Nations leaders, will be heard 6:05-6:30 p.m. Sundays on the Blue network, starting Feb. 14 and running 26 weeks.

Arch Oboler, whose 'To the President' series on the same network just folded, will direct.

Strictly for Peanuts!

VARIETY
RADIO REVIEWS
December 23, 1942

'MORNING MANIA'
With Ed Flynn and Cecil Woodland
25 Mins.
Sustaining
Daily, 10:05-10:30 a.m.
WSNY, Schenectady

This is the first screwball-comedy type of show presented hereabouts and merits attention because it departs from the stereotyped, defies the orthodox, mocks at the sacred cows of radio. The program should be sponsored—if there is any commercial enterprise willing to risk the kidding or kicking around of its goods or services. Sponsors in this area have been accustomed for so long to having their lines lauded skyhigh that an impudent, tongue-in-the-cheek attitude by the mikers might seem completely out of order. However, the sponsor might find this paid off.

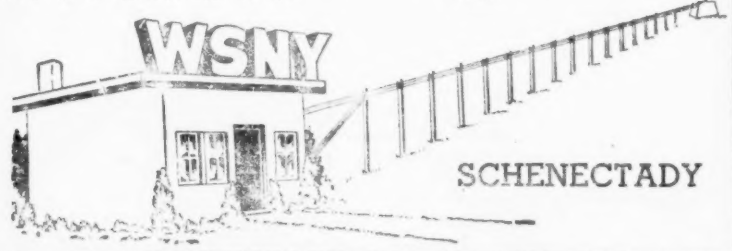
The broadcasts are never the same two days and appear ad-libbed, on the order of 'Here's Morgan.' The material is uneven, and an idea of its type can be gained from introduction: 'This program is presented against the management's best judgment . . . turn to your paper for programs on rival stations. The pair of funsters go further by telling listeners what they may hear over WCY, WTRY, WOKO and WABY.

Ed Flynn, station's program manager, and Cecil Woodlund, continuity chief, are doing an excellent job of presenting and delivering something new in this area.

Jaco.

MORNING MANIA—

Just ONE example of the NEW . . . the DIFFERENT . . . the BETTER . . . in Area Radio. Broadcast by WSNY, the House of Solid Showmanship . . . staged by Pioneering Experts in Commercial Radio . . . staged against the beehive-busy backdrop of BOOM-TOWN AMERICA, SHOWMANSHIP . . . at just about the lowest rates outside the Sahara . . . IRE!



SCHENECTADY

KRAFT MUSIC HALL
Bing Crosby, Janet Blair, the Charioteers, John Scott Trotter, Eight Maids & Hal, Charles Ruggles, Ken Carpenter,
Variety
30 mins.
KRAFT CHEESE
Thursday, 9 p.m.
WEAF-NBC, New York.
(J. Walter Thompson)

The Kraft Music Hall last week (7) marked the turn into its ninth consecutive year of network broadcasting by telescoping its running time into half of what it has been all these years. The event was strictly a casualty of the war. There's more cheese being produced by the corporation than ever before but the Government has blocked off such a large proportion of it for the armed forces and lend-lease that the question for Kraft has become no longer one of stimulating sales, but rather that of maintaining a highly valuable goodwill franchise, namely, its weekly radio show. It solved that problem by reducing the length, and not the quality.

All the elements that have made the 'Hall' one of the most ingratiating packages of entertainment on the air are still intact. The only difference is that Bing Crosby doesn't sing as many songs and the name guest performers number one instead of an average two. The halving of the show may, as has often happened in network radio, result in a slight drop in rating, but there's no question that the listeners will still flock in substantial numbers to the old stand on the dial of a Thursday evening to harken to Crosby's quaint laryngeal lyre and the smooth banter that overlays the interludes of crossfire and interview.

The initial half-hour stanza found the country's current No. 1 minstrelman blending present pop tunes with standard melodies with dulcet hepness and getting smart vocal support from Janet Blair, the Charioteers and Eight Maids and Hal. Charles Ruggles made his guest stay sprightly amusing with a routine on a Broadway pitchman. Another visitor was Lieut. Ralph W. Sweringer, who, as commander of Naval task forces in the Pacific, has had 10 different encounters with the Japs to date. Worthy of a special commendatory note is the fine bit of home-front comment on the air that served the program for its fadeout, with Crosby, of course, doing the delivery.

Odec.

'GREEN VALLEY, U. S. A.'
Cast: Santos Ortega, Arnold Moss, Louis Van Rooten, Ed Latimer, Lew White
Writer: Millard Lampel
Director: Himan Brown
15 Mins.
Sustaining
Mon.-Fri., 4:15-4:30 p.m.
WABC-CBS, New York.

First presented as a half-hour Sunday afternoon sustainer on CBS last spring, 'Green Valley, U. S. A.' has been revised as a daytime serial on the same network. It still tells a story of the simplicity and essential wholesomeness of everyday American life and, for what it aims to do, is an unpretentious and dignified form of narrative-propaganda. If it lacks the glitter and production pageantry of some of the prestige propaganda shows, it has an impressive morale value of its own.

It is primarily a craftsmanlike job. Millard Lampel's script uses commonplace terms to deal with basic issues. Himan Brown's direction is capable and the playing is competent. Lew White's organ ac- [illegible] week's sequence dealt with Mike, the Polish immigrant, who was burned in a foundry accident and whose worries about his son in the Army were cleared up through sympathy and tactful help.

Judged as either propaganda or serial, 'Green Valley' is a good show. It has commercial potentialities.

Hobe.

'CHILDREN AND THE WAR'
With Pauline Rush Fadiman
15 Mins.
Sustaining
Monday, 4:30 p.m.
WABC-CBS, New York.

The now-more-than-ever vital matter of child training is the subject of this new weekly series by Pauline Rush Fadiman, editor of the Child Study Assn. publications and wife of Clifton Fadiman, 'Information Please' quizmaster and New Yorker mag book-reviewer. It's apparently a worthwhile contribution toward meeting the problem, although as primarily educational rather than entertainment it is necessarily limited in appeal. It's not a program for men or frivolous women.

For her initial broadcast Monday afternoon (4) Mrs. Fadiman devoted much of her time to a straight talk about child psychology and its importance. She spoke of a child's need for security and discussed the problem of children whose mothers have taken war industry jobs. It's necessary, she said, for mothers to take genuine interest in their children and their youthful concerns. As a brief guest she had a war worker-mother in the studio for a brief interview.

Mrs. Fadiman's air personality is direct, unassuming and attractive, although she understandably seemed a trifle nervous at the start. *Hobe.*

JOHN CHARLES THOMAS
With John Nesbitt, Mark Warnow, Lyn Murray Chorus
Director: Clarence Olmstead
Songs, Orchestra, Talk
30 Mins.
WESTINGHOUSE
Sunday, 2:30 p.m.
WEAF-NBC, New York
(Young & Rubicam)

Westinghouse embarked on this series with a twofold purpose; one, to keep the public conscious of the company's eminence in the field of electrical goods while the Westinghouse facilities are practically all devoted to war production, and, second, to promote better employee relations by according the 17,000 of them a goodly share of the credit for the company's wartime achievements. The program, as debuted last weekend (10), should prove ideally suited for the task.

The choice of John Charles Thomas as the dominant personality could hardly have been bettered, endowed as he is not only with one of the most popular voices in American concertdom, but with a speaking manner that generates warmth and hominess. Thomas' assignment here makes ample use of both assets, since he m.c's the show from beginning to end, even introducing his own numbers. The bravura side of his repertoire was represented on the opening program by 'On the Road' and 'Old Man River,' while the sentimental branch offered one of his old standbys, 'In the Gloamin'.'

Augmenting the performance of Thomas to a rich degree was the accompaniment of a predominantly-string orchestra as directed by Mark Warnow and the choral support as afforded by a Lyn Murray all-male group. Warnow's contingent stepped out on its own on two occasions, a medley of musical comedy bits and 'The Whistler and His Dog,' and compounded a wealth of melodic pleasure. Left to its own with 'The Army Air Corps Song,' Murray's group packed the event with plenty of zip and expression.

As has become the practice of all electric sponsors with institutional motives, and that dates back to the days of Floyd Gibbons and General Electric, this program includes a story-teller. He's John Nesbitt, of 'Passing Parade' association. Nesbitt was interesting on the foregoing occasion—up to a point. His striving to dramatize the phenomena of electricity by embellishing it with mysticism might have been more effective if the meandering were not so obvious and the entire effort not so wordy. In any event, Nesbitt's recital of the apocryphal anecdote about President Lincoln's dream which foretold his assassination revealed him at his expert best, and a happy asset to the Westinghouse series.

In the matter of production the initial chapter left nothing wanting. The format was polished, the selection of numbers deftly balanced and the flow of the program, if the overtalkiness of Nesbitt is waived, quite smooth. *Odec.*

WALTER CASSEL
Writer: William Lewi
Director: Eleanor Larsen
SQUIBB
Mon., Wed., Fri., 6:30 p.m.
WABC-CBS, New York.
(Geyer, Cornell & Newell)

Succeeding Frank Parker, who quit the series with the intention (unrealized) of joining the Merchant Marine, Walter Cassel is now the vocalist for the Squibb show three evenings a week on WABC-Columbia. Otherwise, the setup remains the same, with David Ross reading the continuity and plugs and Victor [illegible] chorus. It is, of course, an established, successful program.

Cassel, who recently joined the Metropolitan Opera, is a resonant baritone with a clear, nicely colored voice. Despite his operatic association, his selections for this show are in the same vein as Parker's were; that is, pops and semi-pops.

For the present, he seems to lack star personality and punch, but that will doubtless come with added identification with and buildup via the series. As heard Monday (4), his 'We'll Fight for the Right' and 'Little White Dove' were acceptable, while his closer, 'Song of the Volga Boatman,' was a sock. *Hobe.*

KATE SMITH
With Ted Collins, Henny Youngman, Peter Lorre, Jean Muir, Blaine Cordner, Jack Miller Orch, Chorus
Director: Francis van Hartesveldt
30 Mins.
GENERAL FOODS
Friday, 8 p.m.
WABC-CBS, New York
(Young & Rubicam)

Another of the hour shows to be cut to 30 minutes, the Kate Smith program seems no worse for the change and, in some respects, seems even better because of the more compact material and brisker pace. First of the shortened shows, heard Friday night (8), was swift-flowing variety entertainment, with several punchy interludes and no weak spots. It should hold its former audience without difficulty.

As before, Miss Smith's singing is the basis of the stanza. She sang three numbers at this catching, 'There's a Ray of Sunshine,' 'Fresh as a Daisy' and 'Song of the Bombardiers.' Her singing was excellent, the only question being whether it wouldn't have been better to open with the rousing 'Fresh as a Daisy' rather than the 'Ray of Sunshine' ballad. Ted Collins continues to give the show vigor and drive as m.c. and Henny Youngman, doing a capsule comedy bit with seven gags spread through a ludicrous violin solo, has probably never been better on the air. He's to be a regular on the series, having replaced Olyn Landick, whose femme comedy characterization needed too much spacing for the available time.

Dramatic spot remains a standard with the program. For this occasion it brought Peter Lorre, Jean Muir and Blaine Cordner in an adaptation of Edgar Allan Poe's 'Cask of Amontillado.' Horror yarn was well chosen, particularly as it didn't require Lorre, as the menace, to provide the drive. His quiet performance came through nicely, while Cordner's playing of the distraught victim had the necessary power. Miss Muir was vibrant as the wife. The musical accompaniment for this part of the performance was unusually good, and for the program as a whole was competent. Francis van Hartesveldt's direction was artful throughout.

Commercial copy for Jello and Jello pudding was persuasively read by Miss Smith and Collins, but the ultra-coy writing places a tough burden on them. Straight presentation might not be so 'cute,' but in Miss Smith's hands might carry more conviction, and certainly wouldn't be annoying. *Hobe.*

CLIFFORD EVANS
News Commentator
15 Mins.—Local
Sustaining
Mon., Wed., Fri.
WLIB, Brooklyn, N. Y.

Clifford Evans, a columnist and political writer for the Brooklyn Daily Eagle, had been on WLIB, the new Brooklyn outlet, during the autumn. Couple of months ago he pulled out for a 60-day jaunt around the country to sample the opinion of the common man in relation to national and international current events. Thanks to this 'out of the feed box' slant, Evans brings to the air an interesting program.

Thus his comments on such divergent topics as the Darlan assassination, the poll tax and the post-war world had a pungent flavor at this hearing simply because credited to a cop on the West Coast, a cabbie in Chicago and a soldier in Indiana. Likewise his comments on personalities in the news carried the same homey flavor.

His voice and delivery are good and Evans nicely translates his commentary into the terminology understood by his Flatbush listeners.

Fran.

HAVE YOU HEARD
BETTY RANN?

7th Return Engagement
To LOEW'S STATE
New York
JOE RINES
Opening Tomorrow, Thursday, Jan. 14th

Musical Conductor
Blue Network

Musical Supervision
'Abie's Irish Rose'

Tribute to Dr. Tross and WBT

The 'Wings Over Jordan' program (CBS) last Sunday (10) paid tribute to WBT, Charlotte, and Dr. J. S. Nathaniel Tross, educator and clergyman, for their joint broadcasting efforts which resulted in their being singled out by 'Variety' for one of its 1942 Showmanagement Awards. The program on that day originated from Atlanta and Dr. Tross came on from Charlotte to participate in the broadcast.

The Rev. Glenn T. Settle (the program's narrator) stated:

'This day marks, for Dr. Tross, the beginning of five consecutive years of broadcasting on station WBT in Charlotte, North Carolina. For outstanding achievement in fostering racial good will and understanding in 1942. . . . 'Variety,' leading publication of radio, stage and screen, has just presented to station WBT and to Dr. Tross a coveted annual award....I congratulate you and pay tribute to you and to WBT for your work and for your achievement. It seems to me that this honor is particularly significant . . . it marks the first national recognition for this important phase of public service and at the same time it earns for WBT the distinction of being the first radio station in history to receive two 'Variety' awards in a single year . . . the other being for 'outstanding wartime service'.'

'STOOPEROOS'
Col. Stoopnagle
Comedy Quiz
15 Mins.
BITTER HONEY CANDY
Sunday, 1:45 p.m.
WABC-CBS, New York
(Roche, Williams & Cunnyngham)

The basic idea of this audience participation segment has considerable possibilities, but it will take some time and patience to get it properly grooved. The background and whoosy comedy style of Col. Stoopnagle should prove a corkingly appropriate sparkplug and inspiration to the participants, and once they catch on to what is expected of them, and the illusion of impromptu can be maintained, the going should be moderately successful. Much will depend, of course, to the degree of ingenuity and resourcefulness, applied by the program's promoters, as well as Stoopnagle, during the period of trial and error.

The pattern on the opening instalment (10) called for Stoopnagle putting his studio audience and participants in the mood by engaging Kenneth Roberts, the program's announcer, in some comedy crossfire and parrying the interruptions of a stooge, referred to as 'Uncle Charlie.' The number of participants from the audience is limited to two, a man and a woman. Stoopnagle inquires how each would react to some screwy situation and the degree of the participant's success is determined by the screwiness of the answer and counter queries put to the m.c. It is left to the audience to decide which of the two is to get the $25 war bond or the $10 in war Stamps. The program fared quite well with the two participants tagged for the introductory occasion.

There was much passing out of samples during the quarter hour and as for the plug, it just gushed forth at the least provocation. The sponsor, Schutter Candy Co., of Chicago, couldn't have received more liberal treatment from the network's checker of the commercial clock.

Odec.

'SOL LEWIS, COUNTRY EDITOR'
Talk
15 Mins.
Sustaining
Saturday, 5:45 p.m.
WJZ, New York

Using current news items as a springboard for homespun philosophy and cracker-barrel observations, done in a friendly, rocking-chair manner, Sol Lewis has a 15-minute sustaining program over the Blue network that will appeal particularly to the smalltown and rural element. Series of weekly broadcasts, originating at KJR, Seattle, was started Saturday (9).

Lewis, mixing homespun humor and salty comment on current affairs, some of not particular international importance though war comes into the picture generally, is editor and publisher of the Lynden, Wash., Tribune, which has a circulation of 1,831. He was formerly on the 'America's Town Meeting of the Air' program.

Lewis' discourses each week, it was announced, will deal with the war as it affects the lives of rural communities. In speaking of Governmental request that daily newspapers cut 10% during 1943, Lewis inferentially made an appeal in behalf of the smaller sheets.

The small-town editor has a very listenable voice.

Char.

WJZM With Mutual

Station WJZM, Clarksville, Tenn., joins the Mutual network Feb. 1.

It will bring the number of network outlets to 212.

FOUR BUDDIES

'MR. AND MRS. NORTH'
Cast: Joe Curtin, Alice Frost, Santos Ortega, Ted de Corsia, Ann Thomas, Michael O'Day, Horace Braham, Arthur Vinton, Kenneth Lynch, Ben Grauer, Frank Novak, Jr., Orch.
Writers: Ed Ettinger, H. R. Herrmann, Jerome Epstein
Director: James Andrews
30 Mins.
JERGENS
Wednesday, 8 p.m.
WEAF-NBC, New York
(Lennen & Mitchell)

As a successor to 'The Thin Man' in the same spot Wednesday nights on NBC, Jergens, through the Lennen & Mitchell agency, is sponsoring a radio version of the Frances and Richard Lockridge mag series, 'Mr. and Mrs. North.' It's apparently a money-saying proposition, as there was no question of 'Thin Man' having an audience. However, the weekly production cost of 'Mr. and Mrs. North' is about $2,200, while the nut for 'Thin Man' is about $3,600. The difference will more than double the $33,000 needed to cover the additional NBC stations being bought for the series.

On the basis of the Wednesday night (6) broadcast, 'Mr. and Mrs. North' should successfully hold the audience built by the 'Thin Man.' It is basically the same style of program, a comedy-thriller about a married couple's weekly tussles with crime detection, although certain aspects of the characterizations and situations are quite different. There is a mild romantic theme in 'Mr. and Mrs. North,' somewhat parallel to that of 'Thin Man,' but the chief asset of the new show is its intrinsic entertainment quality, plus the fact that it picks up the identical spot on the schedule formerly held by 'Thin Man.'

In writing and production, 'Mr. and Mrs.' is a workmanlike program. The Lockridge material has already been adapted for both legit and films, but apparently on the theory that pictures have a much wider following than the stage, Joseph Curtain and Alice Frost seem to be patterning their air performances on the film leads. That is particularly true of Miss Frost, whose fluttery, somewhat daffy portrayal is immediately suggestive of Gracie Allen, who plays the part in the screen version. An actress of Miss Frost's experience and skill, notably at character parts, would hardly suggest such a similarity unintentionally. Curtin is direct and a trifle less forceful as Jerry North. Some of the supporting parts, such as the lieutenant of detectives and the flatfoot, O'Brien, are clearly set as regulars. They were realistically played on the show caught.

Hobe.

'THIS IS THE CAUSE'
Cast: Efim Vitis, Rev. Howard Melish, Radishev Chorus, Henry Sylvern Orch
Director, Nathan M. Rudick
30 Mins.
Sustaining
Sunday, 4:30 p.m.
WINS, New York

Russian War Relief is the cause for which this series is being presented on WINS, New York, by the Skouras theatre chain. Second broadcast, Sunday afternoon (10), offered an adaptation from the Dan James play, 'Winter Soldiers,' plus vocals by Efim Vitis, of the Russian Grand Opera Co., the Radishev Chorus, and an appeal for contributions by Rev. Howard Melish, of the Church of the Holy Trinity, Brooklyn. It was an earnest, sincere program, with a few impressive moments, but for the most part probably more impressive in script than via the air.

Part of the fault was probably with the 'Winter Soldiers' playlet, which, whatever it may be in the original, was too talky and formless to stand on its own on the air. This effect was accentuated by the production, which failed get distinguishable voices and otherwise didn't realize the possibilities of ear-entertainment. Rev. Melish's spiel was convincing and the Russian musical portions of the show were acceptable.

As a whole, though, the broadcast was uninspired.

Hobe.

'ADVENTURES OF THE THIN MAN'
Writers: Milton Lewis, Eugene Wang
Director: Himan Brown
25 Mins.
GENERAL FOODS
Friday, 8:30 p.m.
WABC-CBS, New York
(Benton & Bowles)

After a satisfactory run on NBC for Jergens-Woodbury, this adaptation of the Dashiell Hammett stories and films started last week on CBS as the concluding 25 minutes of the 8-8:55 niche Friday nights, formerly held entirely by the Kate Smith show. General Foods, which also sponsors Miss Smith, bankrolls this for Sanka coffee and Post Toasties. Benton & Bowles, which has the latter product, handles production through the Himan Brown office, while Young & Rubicam, which was responsible for the purchase of the program, participates as the agency for the Sanka brand.

On the strength of the opener, 'Thin Man' should repeat its NBC click. It's still a compact show, with a clever suggestion of sexiness to season the standard mystery-comedy-romantic story theme. The characters are familiar by now and are sharply drawn, and the situations are essentially good, although the basic premise about the clues on the newspaper-wrapper seemed thin on the initial program. Himan Brown's direction has authority and pace. Lester Damon's performance as Nick Charles was competent, but Claudia Morgan, always a bit Myrna Loy in the part of Nora, has now grown stock, as well. Supporting performances were acceptable and Fred Fradkin's musical score was okay. Commercial copy was unremarkable.

Hobe.

Follow-up Comment

Jack Lait, editor of the N. Y. Mirror, daily and Sunday, headed a snappy 15-minute institutional salute to the Sunday edition's 11th anniversary over WOR Saturday midday, bolstered by staff cartoonist-columnist-humorist Harry Hershfield, plus Danny Kaye and Benay Venuta. It was again capped by a thank-you from the newspaperman, whom Hershfield saluted as 'one of the greatest editors and all-around newspapermen of all time.' It was a happy blend, compact and just the right combination of a celebration intermixed with solid entertainment, provided by the two musi-comedy stars and Hershfield.

Eddie Cantor had a brisk satire last week which he broadly captioned 'Us the People,' 'Truth or Circumstance,' Judge Anthony, Missing Heirs, etc., as his basic year's-end format. Another neat trick was Tommy Dorsey segueing from his own Raleigh cigaret show into Cantor's immediately ensuing half-hour.

Jerry Lawrence, who handles Wax Museum on WOR, has cooked up a new Sunday afternoon Jukebox Hit Parade show, utilizing the platters and citing over-the-counter sales and nickles-in-the-slots as the barometer for gauging the hits. On the show caught, Lawrence sounded like he well remembered a 'Variety' story on 'White Christmas,' citing its staggering total of sales, and also harking back to a 'Sonny Boy' (Al Jolson) platter which holds some kind of a best seller high mark also. Anyway, it's a nice switch on the usual disk-jockey stuff.

Suave Sunday music is accounted for progressively by Sammy Kaye's 'Sunday Serenade' (afternoon) on Mutual; and the late-hour Blue Network 30 minutes by Freddy Martin from L. A.'s Cocoanut Grove and Russ Morgan from the Edgewater Beach. Martin's manner of medleying is magnificent; and Morgan's mellow trombone work is boffo, not forgetting an okay style of self-vocalizing. To complete the Morgan clicko, his rendition of 'So Tired,' which he authored, was another highlight.

Short Takes: Eddie Cantor, subbing for the ailing Phil Baker as m.c. on 'Take It or Leave It' quiz Sunday night (3) on CBS for Eversharp, was a bullseye. The special commercial copy was also nifty.... That Harry Von Zell memo to a steno, used as a hitch-hike for Touchay, following Cantor's regular Bristol-Meyers show Wednesday night (6) on NBC, was also clickish ...Ranald MacDougall's 'Man Behind the Gun' program the same Wednesday night on CBS was a potent thriller, with a nice emotional treatment. Swell entertainment-propaganda.... Gladys Swarthout's dulcet singing of

(Continued on page 36)

Christmas furlough...on wax!

It's a long way from the South Pacific to the Buckeye state. But the boys of Ohio's 37th came home for Christmas anyhow. Not in person . . . but on records which arrived at Radio Station WGAR just before the holidays.

When the division sailed for foreign shores, it had packed along modern, portable, record cutting equipment . . . agreed to ship platters back for broadcasting to the home folks over WGAR. By the time the transcriptions arrived, the War Department had restricted such broadcasting . . . but said "yes" to our request for a special playing before an approved audience. And so, at a private party held by WGAR for relatives and friends of Ohio's Jap hunters, the boys came home for Christmas . . . *on wax!*

Bringing Johnny Doughboy's "hello" to Mom, his plea to "send one of those big chocolate cakes," and his best regards to "the girl with all the freckles"—this may not be the *duty* of a radio station. But, it *was* our privilege and our pleasure!

WGAR
THE FRIENDLY STATION
Cleveland

RADIO IN SERVICE OF HOME AND NATION

BASIC STATION . . . COLUMBIA BROADCASTING SYSTEM
G. A. Richards, President . . . John F. Patt, Vice President and General Manager

Edward Petry & Company, Inc.
National Representative

Labor Group Withdraws CBC Program Because of Script-Tampering

Toronto, Jan. 12

Because of alleged tampering with scripts by the Canadian Broadcasting Corp., the National Labor Forum's weekly half-hour series over the national network has been voluntarily withdrawn by the labor group until some satisfaction regarding further censorship is received from CBC. Tone of offending program was resented by Hon. C. D. Howe, Minister of Munitions and Supply, who hoped that in future the Labor Forum scripts would 'be examined by the censors before delivery in the interests of disseminating accurate information about Canada's war effort.' He based his complaint on the statements of a defense worker in a cost-plus plant at Whitby, just outside Toronto, who reported 'great waste and lack of control of expenditures.'

As a result of subsequent CBC 'editing,' the Workers' Association has withdrawn from further program participation. Last Wednesday (6) night's program was to have referred to the effect of long hours on workers' health and production. Said Drummond Wren, secretary of the Association, 'When we received a copy of the revised script, there was a noticeable change in the tone, approach and factual information, and the script did not present labor's view. I submitted the revised script to George Burt, regional director of the United Automobile Workers of America, and to Sidney Robinson, of the International Typographical Union. They joined with me in withdrawing from the broadcast series. The revised script went on Wednesday night (6) with professionals handling the script.'

Follow-up Comment

Continued from page 35

'Tomorrow Is a Lovely Day,' on the Prudential show Sunday (3) via CBS gave the Irving Berlin ballad seldom-realized values. Incidentally, the Prudential team of Swarthout, Deems Taylor and Al Goodman is now in the groove with the series.

'Young Widder Brown' was a competently scripted serial as heard Monday (4) on NBC, but that Phillips Milk of Magnesia copy about stomach acidity is pretty bad... 'When a Girl Marries' was repetitious and ordinary the same day on NBC. Neither the mother nor her son was an attractive character... 'Portia Faces Life' on NBC the same afternoon (4) was starkly melodramatic. The organ background for the flashback scene was excellent, but could be used just as well for the entire action. Same with any other serial... John B. Kennedy's writing is still punchy on his CBS evening series, and the Barbasol copy now has actually minimized the war commercialization a trifle... Alec Templeton was a resounding wallop Monday night (4) on the Telephone program on NBC, spanning from broad musical satire to fine-edged concert stuff.

JAMES SHOUSE TOPS NBC AFFILIATES' GROUP

James D. Shouse, of WLW, Cincinnati, was elected chairman of the affiliated stations' planning and advisory committee of NBC at a meeting yesterday (Tuesday). He succeeds Paul W. Morency, of WTIC, Hartford.

Other members of the committee at the confab were: Arden Pangborn, KGW, Portland, Ore.; Sidney S. Fox, KDYL, Salt Lake City; Edward Zimmerman, KARK, Little Rock; Stanley Hubbard, KSTP, Minneapolis-St. Paul; Richard Shafto, WIS, Columbia, S. C., and Harry Stone, WSM, Nashville.

WWSW, Pitt, Hires Band

Pittsburgh, Jan. 12.

Under terms of its agreement with musicians union, Local 60, WWSW, town's only indie station, has taken on a staff band again.

Five-piece outfit, composed of men from Brad Hunt's dance orch, call themselves the Huntsmen, although Hunt himself isn't one of them.

MPLS. B. B. CLUB OWNER BANS RADIO

Minneapolis, Jan. 12.

Mike Kelley, owner of the Minneapolis American Assn. baseball club, will not permit his home baseball games to be broadcast play by play from his park next season. He's the first owner in this league to ban the running accounts of the contests and explains his action by the belief that they injure attendance.

At least two local stations always have broadcast the games here and always have found the program easy to sell to a sponsor. Kelley lost no time in reaching his decision after the directors of the league's eight clubs eliminated the blanket contract in effect for years and permitted each individual city to sell its own rights or drop broadcasts altogether.

Under the blanket contract the league was paid $75,000. Each club received $7,500, the remainder going into the league's treasury. To replace this revenue, each club will be assessed five cents on each paid admission to provide for the league's operating expenses.

SCRANTON WGBI AGREES NOT TO MISREPRESENT

Washington, Jan. 12.

Scranton Broadcasters, Inc., operators of station WGBI in Scranton, Pa., have entered into an agreement with the Federal Trade Commission to stop making misrepresentations in the selling of its time. Station has agreed that it will no longer represent that WGBI is the only radio station heard in the Scranton-Wilkes-Barre market area, or that outside radio stations are not heard in that area, or that WGBI is the only regional or clear channel station serving the Scranton-Wilkes-Barre market area, or that the station covers the entire area of northeastern Pennsylvania.

It will stop, the station promised, representing that a survey shows that 98% of the daytime listeners or 96% of the nighttime listeners in Scranton's home county of Lackawanna regularly listen to WGBI. Neither will the station, it agreed, make any other misrepresentations in regard to the station's audience or coverage as shown by surveys or otherwise.

Another promise it made was that it would not misrepresent through exaggeration the number of prospective purchasers who listen to WGBI or the territory which it covers.

Lotte Lehman Will Do Sustainer on CBS

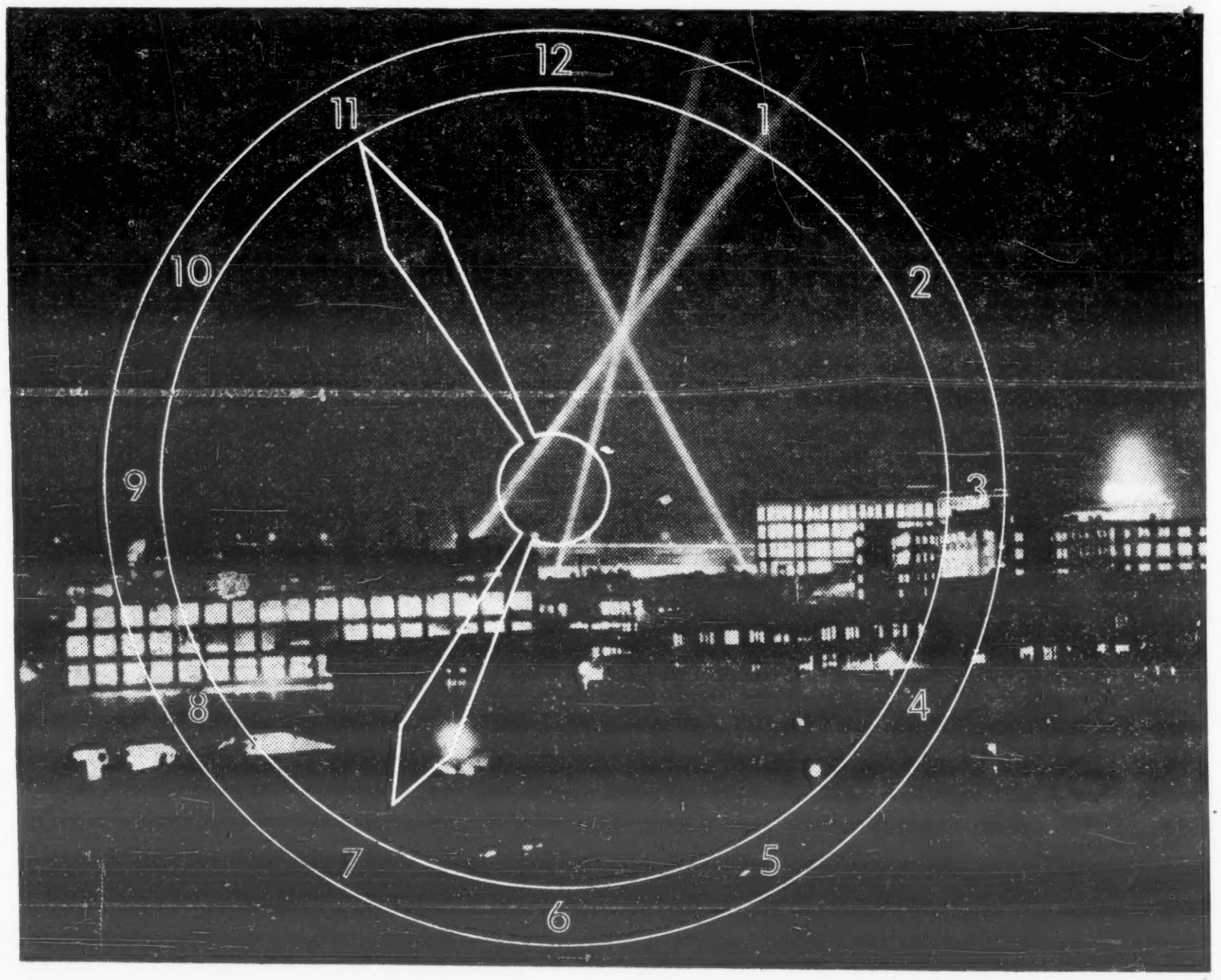
Lotte Lehmann, Metropolitan Opera soprano, will do a series of four Monday afternoon broadcasts on CBS, starting Feb. 15. They will be 30-minute sustainers.

Paul Ulanowsky will play the piano accompaniments, and Howard Barlow will conduct the Columbia Concert Orchestra in additional selections.

WHN Renews Gilbert

Herbert L. Pettey, director of WHN, has re-signatured Dick Gilbert, the singing disc jockey, 10 m. c. the station's principal platter programs to Feb. 1, 1944. Gilbert, who gave up editorship of a music trade paper 20 months ago to enter radio, now handles his daily Troubadour programs from 1-3 p. m., and m. c.'s his Latin-American Rhythms broadcasts each afternoon at 5-5:45.

His Saturday night commercial for Barricini Candy, 10-10:45 o'clock, recently renewed a year's contract.



It Swings along with the Swing Shifts

American industry is working 24 hours a day to win the war. A third of the men and women making this total effort work at night. They compose the swing shifts, who breakfast at bedtime and dine at dawn. They miss much of normal life. But United Press sees to it they do not miss the news. United Press 24-hour radio news swings along with them, keeps them as accurately, quickly and completely posted as it does listeners during the seven-to-eleven peak radio hours. No matter in what part of the nation or at what time Americans work, United Press across-the-country and around-the-clock radio service assures them of the world's best coverage of the world's biggest news.

U.P. AROUND · THE · CLOCK RADIO NEWS

UNITED PRESS

HAVE YOU HEARD BETTY RANN?

January 12, 1943

After more than five years with the Campbell Soup Company on February the Nineteenth, 1943, their sponsorship will discontinue.

During this period we feel that we have advertised one of America's finest products.

We want to express our deep appreciation to the Campbell Soup Company for the very pleasant association we have had with this great organization.

AMOS 'N' ANDY

(Freeman F. Gosden, Charles J. Correll)

Tierney, Texaco Head Who Paved Way For Name Comics on Radio, Dies at 42

James A. Tierney, 42, head of the Texas Co.'s radio activities since 1932, died last Wednesday (6) of a heart attack brought on by a blood clot. It was Tierney who ushered Ed Wynn into radio and thereby helped pave the way for a succession of bigtime comedy programs. In the succeeding years, Tierney, who possessed a flair for show business, attached such names as Eddie Cantor, Fred Allen, Billy Rose ('Jumbo'), Ken Murray, Kenny Baker and Frances Langford to his company's payroll. His sympathetic understanding of the performers and their work gained him much popularity among them and led to strong personal friendships with Wynn, Cantor and Allen.

The circumstances which preceded Tierney's death offer a strange tale of a man's fight to stave off the inevitable until he could find repose within his own home and among his family. Tierney had lunch with Tom Buchanan, whose agency handles the Texaco account, at the Hotel Astor in Times Square Tuesday (5). They parted at 2:45 p.m. in front of the Paramount building, where Buchanan has his offices, and on the next block, Broadway and 43d street. Tierney started to cross the street when he suffered a heart attack and a severe chill. Facing him as he reached the other side of the street was a subway kiosk. Tierney's first reaction was to get out of the cold and he slowly made his way down into the subway. He found a bench and there he sat for over two hours struggling to overcome a feeling of enveloping lassitude and to orientate himself. Hundreds passed his slumped form, but no one approached him.

When he finally was able to summon enough strength Tierney made his way again to the street and hailed a cab. The driver, observing Tierney's condition, asked him whether he wanted to be taken to a hospital, but Tierney gave him the address of his Brooklyn home. He managed to remain conscious until the driver had helped him into his home. His doctor administered adrenalin and at 9 p.m., when Buchanan, summoned by Mrs. Tierney, called at the Tierney home, he found the latter able to converse with but little effort. It was during this conversation that Tierney related the foregoing episode. Tierney passed away at 4 a.m. that morning.

Surviving are his wife and two children.

Greenville, S. C.—Norvin Duncan, Jr., WFBC announcer, in khaki as public relations staffer at Greenville army air base.

Importance of Age

Milwaukee, Jan. 12.

With announcers going to the Army and Navy one after another, C. J. Lanphier, manager of WEMP, is giving particular attention to the ages of new men.

This week, to supplant Alan Timm, gone to the Officers' Volunteer corps, and Bob Sanders, gone to the Air Force, the station put on two new men Manny Gross, age 55, a former lawyer who turned actor then radio announcer, and Tom Shanahan, 17 a high school student.

NBC Ties in With UCLA On 6-Week Radio Institute

Hollywood, Jan. 12.

Joint sponsorship of a Radio Institute has been undertaken by NBC and University of California at Los Angeles for a summer session confined to a student body of 100. Arrangement was engineered by Sidney Strotz, western division head of the network and its operation will be similar to that obtained last summer between NBC and Northwestern.

Faculty members drawn from the NBC staff here will conduct classes in writing, acting, announcing, production-direction and public service programs. Donning professorial robes will be Arnold Marquis, Earl Ebi, Buddy Twiss, Ned Tollinger and Jennings Pierce. Similar course of six weeks may also be instituted at Stanford.

Interstate Renews TQN Show Another 6 Months

San Antonio, Jan. 12.

Interstate Theatres of Texas, sponsor of a Sunday afternoon half-hour radio broadcast titled 'It's Showtime' over the Texas Quality Network, has renewed the series for another six months.

Broadcasts feature portions of stage shows touring the circuit, as well as a radio show cast which airs from the stage of the Majestic theatre in Dallas.

'Falcon' Falls Through

Kreuger beer's plans to sponsor the 'Falcon' series on a New England hookup of NBC, starting in February, have fallen through, due to inability to clear the time. The account now has no immediate radio plans after its current 'Go Get It' series folds the end of this month on WOR, New York.

Compton is the agency.

Inside Stuff—Radio

Although CBS did not technically make an exception of its no-recording rule to rebroadcast President Roosevelt's message to Congress last week, its's understood the network intends to follow a more liberal policy on the matter henceforth. Expected that the rule against recordings may be waived more frequently, a factor in that decision being the unsatisfactory technical conditions for the broadcast of Norman Corwin's 'An American in England' series shortwaved from London last summer.

The Roosevelt speech, originally broadcast live, was recorded off the air by local CBS stations and rebroadcast locally on such outlets at 10:45 that night and 2:05 the next morning. Announcements over the air referred to it as a network show, however.

'Variety' was described over WSNY, Schenectady, as 'that very superior paper' which everybody in show business reads and which many persons outside of the theatrical business buy—'even people in department stores read it to learn what others in department stores are doing.' The plug was delivered as Ed Flynn and Cecil Woodland, who broadcast 'Morning Mania,' took turns in reading, with evident pride, the review of their program in the issue of Dec. 23. Flynn detailed 'the company we are in': the stars whose shows and performances were reviewed on the same page.

Flynn commented that ''Variety' don't pull any punches,' as he explained the purposes of the radio criticisms, with their data as to days and length of time the various programs rode the ether waves.

Powerful political interests in the new ownership of WEMP, Milwaukee, are revealed in the disclosure as to who bought out the 48% interest Gene Dyer, owner of WAIT in Chicago, has long held in the Milwaukee station. Senator Robert M. LaFollette and Leo T. Crowley, alien property custodian and chairman of the Federal Deposit Insurance Corp., are two of the new owners. Others include James E. Markham Crowley's deputy; Mrs. Hope D. Petty, wife of a former secretary of the FCC, and Mrs. Evalyn H. Dolph, wife of the manager of WOL in Washington. Greatly expanded activities for WEMP in the post war period are in the offing.

Office of Price Administration refused gasoline to radio station WMAL, Washington, to transport broadcasting equipment to the Army music school for a program by the Army band. Station then decided to break up units from the military school and broadcast programs from the station. Musicians Union, Local 161, objected to this arrangement on the ground that it constituted free music for a radio station in a competitive civilian field. WMAL is waiting in the meantime until some decision is reached by James C. Petrillo, of the American Federation of Musicians, who has been requested to rule on Local 161's objection.

Cancellation of the Coast repeat broadcast Dec. 31 of the 'Aldrich Family' resulted from the illness of Norman Tokar, who plays the lead role of Henry. Suffering from a strep throat, Tokar was given a sulfanilamide treatment by the doctors and got through the regular broadcast but when he was forbidden to do the repeat the Young & Rubicam agency called off the stanza rather than try to use a stand-in. Coast network of NBC then carried a Victory Bond Drive broadcast already scheduled on the other Coast hookups.

With radio equipment gone to war, the Canadian Broadcasting Corp. isn't letting its staff forget that present equipment can't be replaced. Microphones, sound effects, turntables and control boards have signs hanging on them, reading: 'Handle with care.' 'This equipment cannot be replaced.' 'The cord on this mike is mostly copper and rubber. Can you think of any other two materials as precious as these are today? Please be careful to avoid kinking, twisting, cutting or crushing any microphone cord.'

Serutan has found that the switch of Drew Pearson, commentator, from Sunday, 6:30 to 7 p.m., on the Blue Network has panned out quite well as to ratings. The transfer put Pearson in competition with Jack Benny, but the greater audience that is available at 7 o'clock accounted for a Hooper rating of 10.1 for the first two weeks in December. The highest Hooper that the program had received in the 6:30 period was 6.8.

Foster May, for some years news editor and ace announcer for station WOW, Omaha, is back in radio after a losing bout with politics. He is sponsored by Haskins Soap Co., local concern. Show is for a half hour Sunday afternoons and is called 'News, Views and Interviews'. Recently May interviewed Kenneth Wherry, the man who beat him to seat in U. S. Senate.

PRESS GALLERIES FOR RADIO NEWSMEN ★ AIR MAIL CONTRACT ... IVE TONS OF KEYS ... TAGE FARM ... IC ARMY PE ... E WAR DEPA ... ION DESTR ... TIONING FUEL ... INOCULARS FOR THE NAVY REV ... TIC ... ER PRODUCTION ... ED DEMANDED

5 YEARS of Outstanding Accomplishment

FULTON LEWIS, JR.

America's most famous news name Now on 180 Mutual Stations nightly

Five years ago Fulton Lewis, jr., stepped from his role as a Washington newspaper correspondent to the microphone at WOL. In a few months he was featured on the Mutual Network, and in a few years he has "upset more political applecarts" and made *more* "news scoops" than any other radio personality! Congratulations to you, Fulton Lewis, jr., for a good job well done . . . not only from your millions of listeners . . . but from your many sponsors for whom you have brought extraordinary results.

Fulton Lewis, jr., is still available for sponsorship in a few "open" cities at the *one time quarter hour rate per week!* Phone, wire, or write at once for full details to . . . WM. B. DOLPH, WOL, WASH., D. C.

ORIGINATING FROM WOL WASHINGTON, D. C.
Affiliated with the MUTUAL BROADCASTING SYSTEM

★ DIANE COURTNEY ★

RADIO
R & H Beer
WJZ—40th Week
Tues.-Thurs.
7:45 - 8 P.M. EWT

CAFE
Glass Hat
Belmont Plaza
Hotel
New York
Nightly

Management:
PAUL KAPP

TRYING TO DODGE FORM B

Sen. Clark Says He'll Take Case Vs. Petrillo to FDR, If Congress Sluffs It

Washington, Jan. 12.

Senator D. Worth Clark, Idaho Democrat who has been seeking to bring James C. Petrillo's American Federation of Musicians within the jurisdiction of the anti-trust laws, said he would appeal directly to President Roosevelt for action if Congress doesn't move to restrict the musician's union. The Senator has already introduced the same bill that he put in at the last session of Congress to occomplish this end.

'If we can't get anywhere with this bill, then I'll appeal directly to the President,' Senator Clark declared. 'He has the power to take over plants where strikes have halted production. I am sure that under his wartime powers he has authority to curb the power of Petrillo to deny popular music to millions of Americans, including our troops at home and overseas.'

The Petrillo question goes beyond any labor dispute, Senator Clark said, pointing out that Elmer Davis, director of the Office of War Information, told his committee that a continuance of the ban would compel many small radio stations, essential to wartime communications, to close down.

'To my knowledge, Petrillo has not offered any definite proposal as a compromise to either the broadcasting stations, the record and transcription manufacturers or any one else involved,' he asserted.

Senator Clark said that he had been advised that quite a number of radio stations had already closed down or sold out for 'nominal sums.'

Goodman's Jive Seen As Excellent Goodwill Ambassador to Latins

Buenos Aires, Jan. 5.

Announcement from Washington that Under Secretary of State Sumner Welles had asked Benny Goodman to serve as special music adviser for the Department of State and Rockefeller Office of the Coordinator of Inter-American Affairs, has set jive fans throughout Latin America trucking down the Pan-American highway. Far from drawing frowns from longhairs, general opinion, particularly in such capitals as Buenos Aires, Rio de Janeiro and Santiago, is that it's about time Washington got hep to the fact that Yanqui bounce is as solid a goodwill ambassador as anything else in the hemisphere harmony score.

Observers who've clocked preferences of DX listeners, disc buyers, filmgoers and after-dark habitues, have long insisted that the lighter motif in music is 'genuinely' Norte-americano and that when [illegible] want to catch the spirit of the U.S.A. it's jive and not Carnegie Hall or tangos and sambas they seek.

Hoped here and elsewhere in Latin America that Goodman himself will bring a unit to Latin America on a p.a. tour with the assistance of Washington, since the cost, particularly high these days, could not be met otherwise. Only big U. S. name band to come to South America since the war was Eddy Duchin's, whose stay at the Copacabana Casino in Rio was rated by many as worth half a dozen official missions.

Ella Fitzgerald Wins Annulment of '41 Marriage

Ella Fitzgerald, colored singer who won fame overnight when she first warbled 'A Tisket—A Tasket,' was granted an annulment on Monday (11) in N. Y. supreme court, from her husband, Bennie Kornegay, colored hoofer, whom she married in St. Louis on Dec. 26, 1941. The annulment was granted by Supreme Court Justice Aaron J. Levy.

Louis B. Stillman, attorney for the singer, said that he was not in position to reveal the basis for the action.

Woody Herman to Coast In Feb. for 1st Film

Woody Herman leaves for the Coast middle of next month to begin work on his first picture for 20th-Fox, on a contract completed recently. He is due on the Coast Feb. 22 to go into 'Quota Girl' with Sonja Henie.

Herman had been signed to play a month at Frank Dailey's Meadowbrook, Cedar Grove, N. J., opening in February. He cancelled out a couple days before Meadowbrook folded following the ban against pleasure driving.

ANTI-TRUST SUIT VS. PETRILLO ON AGAIN

Chicago, Jan. 12.

The U. S. department of justice, defeated in its first attempt several months ago, has moved to reopen its anti-trust litigation against James C. Petrillo and the American Federation of Musicians. The new bill charges Petrillo and eight other AFM officers with acting to put 500 radio stations out of business by shutting down on recording. The nine have been ordered to appear this Monday (18) before Judge P. Barnes, who dismissed the other Government petition, and state why a preliminary injunction should not be issued against the federation's recording ban.

Barnes had previously held that the union's action involved a labor dispute and the court lacked jurisdiction. The Government's amended bill contends that since the small stations do not employ musicians, the controversy does not come within the purview of a labor dispute.

CUGAT'S CARTOONS TEE OFF JAN. 30 FOR FDR

Xavier Cugat tees off his new King Features syndication of 'birthday cartoons' Jan. 30, with President Roosevelt; and Jan. 31, which is General Douglas MacArthur's natal day. The cartoonist-bandman has already found out that some days have produced as many as 15 greats; other days the names aren't as prolific.

Cugat meantime opens at the Capitol, Washington, tomorrow (14) for a week and thence into the new Hotel Statler there Jan. 30.

After the Statler engagement, Cugat comes back to the N. Y. Paramount Feb. 17 or 24 for a run with 'No Time for Love' (Colbert-MacMurray).

M'GEE DISBANDING

Breaks Up Crew Due to Mounting Operational Difficulties

Johnny McGee breaks up his band after completing a run tomorrow night (Thursday) at the Arcadia Ballroom, N. Y. Constantly increasing problems of operation, namely, the securing of men and the high salaries they demand, forced McGee to ditch the outfit. He had made the decision before the complete ban against pleasure driving.

McGee is not certain what he will do, but it's probable that he will join another band as a sideman.

MCA IS ISSUING LETTER PACTS

Agency and AFM, However, Deny Knowledge of Attempt to By-Pass Union's Contract, Which Holds Bandleaders Are Employees and Thus Limited to $25,000 Net Earnings

BLOW TO AGENCIES

Music Corp of America is either quietly dodging the American Federation of 'Musicians' Form B contract in booking its bands, or it made an attempt at it during the past few weeks only to be rebuffed by the AFM, which refused to accept the substitute contracts. No one will comment on or explain the situation at either MCA or the AFM.

Last week a buyer of a band received from MCA a 'letter of confirmation' instead of the regulation Form B, in effect since last May, which makes band buyers responsible for Social Security and now the new Victory Tax. No one at MCA admits to knowing anything about it. Tom Gamble, AFM official, with whom a copy of the contract would have to be filed under union regulations, also denied knowledge of the 'letters.' Further investigation proved that such 'letters,' in lieu of Form B, began going to some MCA-band buyers two weeks ago, but they subsequently were followed by Form B blanks, indicating the union has rejected them upon being filed. However, that may not be accurate either, since it isn't likely MCA would defy the AFM to the extent of discarding Form B without the latter's knowledge. AFM poured too much time and effort into forcing Form B into acceptance.

None of the other agencies seem to be duplicating the letter-contracts. All are using Form B and most professed ignorance of what MCA was doing.

Recently it was reported that Morris Schrier, MCA attorney, had been having talks with AFM head Petrillo over the abandonment of Form B. Schrier denied the humor at the time.

It has repeatedly been said by sources close to the AFM that the latter would like to junk Form B, which became more of a headache than a blessing after the $25,000 net earnings law was passed. Under it bandleaders are employees, the same as their musicians, hence their earnings are confined to the $67,200 limit, at which it's figured an individual will net $25,000. This, of course, will allow the top bands—Dorseys, James, Goodmans, Hermans, et al, to work only a limited time each year.

Boffs the Agencies

This, in turn, will do serious damage to the agencies which book them. Last year, for example, a band of the ca'ibre of Jimmy Dorsey's must have paid its agency (General Amus. Corp.) between $50,000-$60,000 in commissions. That equals a gross earning of $500,000 or more. Glenn Miller, had he remained in mufti, would have paid GAC $100,000. Tommy Dorsey probably paid MCA about $70,000 or more; Kay Kyser paid the same agency well over $100,000. However, confined by the $25,000 earnings law, few of these bands will be able to earn much over $200,000 before the leader of it rises to his personal $25,000 net limit. Hence it's plain that, under Form B, agencies will lose thousands of dollars in commissions. If Form B is ditched the leaders become 'independent contractors,' or employers, and not subject to the law.

The commission losses become doubly serious in view of the current ban against pleasure driving. If this bar to non-essential transpor-

(Continued on page 44)

Total Ban on Pleasure Driving Lethal Blow to Medium Bands And Agcys.; Rural Danceries Close

Complete ban against pleasure-driving in the east hung a pall over the band business last week. Crackdown on all non-essential movement by car will very likely prove a serious threat to the existence of many of the smaller bands and booking agencies.

The class of band that will suffer most by the ban is the $250 to $500 a night group. Since so many spots that absorb that type of band—one-nighters, smaller roadhouses, smaller theatres, etc., have closed or are planning to, or will be forced to retrench shortly, these outfits won't have many playdates available. They haven't the b.o. power to play the better theatre, hotels and other locations that employ only the best bands available.

Most one-nighters which buy medium type bands have begun giving up for the duration of the present gasoline condition. And those operators who have not yet closed won't listen to sales talks until the situation can be sized up. All agencies have been served with cancellations since last Thursday (7).

These cancellations are liable to bring on legal difficulties. Most of them have been accompanied by requests for a return of deposits. Some of the agencies are not inclined to comply, however. They feel that the operators were gambling from the moment they signed contracts and that their inability to go through with deals is not the fault of the agency or the band. With transportation and musician costs as they are, one cancellation in a week's string of one-nighters

(Continued on page 40)

Sgt. Jack Leonard Now Leading Ft. Dix Band

Jack Leonard, former vocalist with Tommy Dorsey's orchestra and a soloist on CBS before entering the Army, has become a bandleader. He has taken over the post band at Fort Dix, N. J., Reception Center, following the transfer of Herbie Fields to Atlantic City. Leonard is now a Staff Sergeant.

Band Leonard is leading gets three sustaining shots weekly on a Trenton, N. J., station and is on Mutual every other Sunday afternoon on the 'This Is Fort Dix' program.

GOV'T NIXES OVERSEAS BAND

[illegible] has been ordered all preparations for its overseas band. Government officials, who previously had sanctioned the world-trip of a group of jazz musicians under guitarist Eddie Condon, soured on the idea and it has been dropped entirely. It's possible that the commercial tieup was the reason for the cancellation.

However, while the band will not leave these shores, service men overseas will hear it via transcription, with name guests. Last week the group, with Deems Taylor, Jimmy Dorsey, Helen O'Connell, Dorsey's vocalist, made a set of transcriptions in New York, for another Government agency, which, it is said, was not aware of the Coca-Cola project. The men and guests were paid for the work, with which the Coca-Cola company had no connection.

Coca-Cola is planning a series of other things in place of the cancelled trip, all of a domestic nature, however. These ideas are along the lines of its 12-hour band broadcast Xmas day.

GARBER SPENDING 20G ON NEW SWING CREW

Hollywood, Jan. 12.

Jan Garber is laying out around $20,000 to get his band into the swing groove. Three new arrangers are at work on a library to meet the changed Garber style.

Band has been augmented from 11 to 18, with Charles Ford the only member retained from the old outfit. Ray Eberle, lately with Gene Krupa, has been added as vocalist. Barber is mapping an extensive theatre tour to 'show off' new swing outfit.

Draft Delays Lyman

Because three of his musicians were drafted before he could get his new band out of a rehearsal hall, Abe Lyman deferred his scheduled Jan. 8 opening at the Lincoln hotel, N. Y. He begged off a week to remold the outfit and opens this Friday (15).

Chavez' rhumba band has been playing the Lincoln's Blue Room in the meantime. Mitchell Ayres moved out Jan. 4.

Johnny Long and band wound up their chores in 'Oh, Doctor' at Universal and trekked eastward, with stops at Dayton and Akron before opening at the Paramount, N. Y., Jan. 27, for a six-week run.

N. Y. AQUARIUM MULLS NAMES

Aquarium Restaurant, N. Y., is mulling a lineup of name bands, which, if okayed, will begin playing the spot the end of this month. Aquarium has had a band policy for months, but has yet to bring in a band with any pronounced name value. It began last August with Johnny McGee.

If present lineup offered goes through, the McFarland Twins tee-off, followed by John Kirby, Louis Prima, Charlie Barnet, Tony Pastor had a signed contract to open at the spot this week, but the agreement was mutually cancelled.

SPITALNY GETS $10 000 PLUS SPLIT IN CHI

Phil Spitalny gets $10,000 flat at the the Chicago theatre, Chi, Jan. 21, with 'You Were Never Lovelier' (Col) as the film.

His percentage split starts over $42,000.

Ellington to Repeat N. Y. Concert in Cleve., Hub

Duke Ellington is repeating his Carnegie Hall, N. Y., concert of Jan. 23 at Symphony Hall, Boston, on Jan. 28 and at the Auditorium, Cleveland, Feb. 20.

Boston repeat is to benefit the Soldiers and Sailors Fund, but the Cleveland beneficiary has not yet been designated. N. Y. affair will aid Russian War Relief.

ODT Refuses Renewal of Busses For Negro Bands Touring South

Office of Defense Transportation dealt the Negro band business a blow last Saturday (9) by advising that the permit to colored outfits for the use of busses through the south would not be renewed. Wire to John Hammond, co-chairman of the committee which has been overseeing the allotting of busses to ebony outfits, advised that: 'Gas and rubber shortages make it inadvisable to renew permit,' and added that the administration of the plan set up last October was handled very satisfactorily.

Colored bands have had the advantage of traveling by bus through the southern territory since Oct. 1. This plan was set up when bandleader Cab Calloway, Hammond, and others convinced the ODT that colored orchestras were doomed unless busses were granted. Jim Crow regulations on southern trains make it impossible for them to travel by rail. The permit was for three months only, expiring Jan. 1. Before the latter date, however, it was known the plan wouldn't be renewed. It couldn't, in the face of a national gas shortage and the current complete ban against pleasure driving in the east. Too, pleas for busses for white bands have been repeatedly denied.

Since the setup wasn't expected to be renewed, two bands which were scheduled to move out of Washington, Monday (11), were switched to train travel. However, their routes don't take them too deep into the south. They are Lionel Hampton and Tiny Bradshaw.

British Best Sheet Sellers

(Week Ending Dec. 10, 1942)

London, Dec. 10.

White Christmas	Victoria
My Sunshine	Southern
Jingle Jangle	Chappell
Jealousy	Wright
Only You	Maurice
Idaho	Chappell
You Walk By	C-C
Waters Are Blue	Dash
Pennsylvania Polka	F-D-H
Farewell To Dreams	F-D-H
Question & Answer	Lafleurs
First Waltz	Gay

Baron Elliott, at Bill Green's, Pittsburgh, dropping Mary Kirk as vocalist and looking for a new femme singer. She recently replaced Mary Krieg, who had been with Elliott for two years and left to marry a naval ensign.

Gas Ban Boffs Bands

Continued from page 39

can mean the difference between profit and loss to a band.

Some Moving into Urban Centres

Some one-nighters have already made preparations to move from comparatively isolated areas into urban centres to make them more easily available to patrons. One is the Brookline Country Club, Philadelphia, which moved Tony Pastor into the Town Hall last Saturday (9). Bookers feel that there will be a general increase along these lines, which may aid immeasurably in taking up the slack. Metropolitan centers such as Detroit, Chicago, Pittsburgh, Baltimore, Washington, etc., have large populations within easy distance of halls that can be used for dances.

Colleges so far have not displayed too much fretting over bookings made for the future. The only worry here, according to bookers, is how students at strictly male schools will get their dates to the hop.

Crackdown on gas finally eliminated the last of the major name band suburban spots around N. Y. Frank Dailey shuttered his Meadowbrook, Cedar Grove, N. J. He decided to close Thursday (7) noon without waiting to determine the no-driving effect on his place, which is several miles away from any population center. He'd had a preview lation center. Dailey will reopen in Newark, N. J., Feb. 5 at the Mosque theatre, whose grill room he has had an option on for several months. New spot will be called the Town Hall.

Just prior to the Meadowbrook fold, Glen Island Casino, New Rochelle, N. Y. went dark. It beat the driving ban by two days. Log Cabin, Armonk, N. Y., shuttered the week previous, but was trying a weekend policy. That, too, faded out last week. Pelham Heath Inn, Bronx, N. Y., is in a better position, and is still open. It is served by two bus lines. Henry Jerome's orch and an ice show are current there.

Larger, more expensive bands are in their usually enviable position. These outfits don't play many one-nighters any more. They confine themselves to films, deluxe theatres in key cities which aren't likely to lose much patronage, or hole up in some major location job. Many of these bands have begun a trend back to radio commercials as an ace-in-the-hole. They look at it thusly: with records out, why play a location at a loss. Only reason most take such jobs is to be near music publishers, recording studios and to plug already released records on the air. With records out there's no sense to such jobs.

Now they'd rather play a small string of theatres, do a film a year in Hollywood, and have a radio commercial to fall back on when they vacation from other bookings. In this way the leader's net earnings won't mount too quickly in face of the $25,000 ceiling. Harry James, for example, is not doing anything currently but making a film and broadcasting for Chesterfield. He's not playing any one-nighters or theatres, and he is not booked for the Palladium Ballroom, Hollywood, which most big bands play before, after or during the making of a film.

The real sufferer along with the smaller bands, in the present situation, are the agencies. If a sufficient number of the lower class orchestras are forced to disband some of the agencies will have to retrench quickly, and some will fold entirely. Major agencies like Music Corp. of America, General Amusement and William Morris have large staffs manning their band departments. It isn't likely that MCA or Morris will be vitally injured, particularly the latter, which looks upon its band department as an adjunct to its talent sales. GAC is most vulnerable, since it concerns itself mainly with orchestras.

What these agencies will lose and have been losing in revenue since the war began is impossible to determine.

Prov. Roaderies Shut

Providence, Jan. 12.

The ban on pleasure driving has shut down virtually every dine and dance place within a 20-mile radius of Providence. One or two that tried to remain open found themselves with no one but the hired help on hand. Downtown Providence spots are about the only ones with any chance of remaining open.

Among the more popular in the outskirts of Providence which shuttered are the Cabana, the Hof Brau, the Warren Hotel, the Heigh-Ho Club and a score of lesser lights.

Totem Pole Continues

Auburndale, Mass., Jan. 12.

'Totem Pole Ballroom will remain open, come what may,' according to operator Roy Gill, who made the remark after the boxoffice take, checking and soda fountain, were counted over the weekend. Despite the latest tabu on pleasure car driving, 400 turned out Friday and 600 on Saturday to dance to Enoch Light's music. With the exception of four automobiles, all made the trip by streetcar and bus to the ballroom, located 12 miles from Boston and about 30 from Worcester, main drawing centers in addition to nearby Newton, Waltham, Framingham, etc.

By using bands in the lower-price brackets, Gill feels he can weather the driving ban.

"MANY MANY THANKS TO YOU, BEN—"

Woody

ADAMS THEATRE
NEWARK, NEW JERSEY

Essex Amusement Corporation
A. A. Adams, Pres.

January 8, 1943

Mr. Woody Herman
R.K.O. Building
New York City, N.Y.

Dear Woody:

I know you will be interested in some startling data concerning your recent engagement at the Adams Theatre in Newark.

Your band smashed every existing record for gross receipts and attendance. The feature attraction was "The Man in the Trunk"!

You had some pretty stiff competition too.

"YANKEE DOODLE DANDY"
"ONCE UPON A HONEYMOON"
"ROAD TO MOROCCO"
and "FOR ME AND MY GAL"

It was a distinct pleasure to have you with us and you can name your return date.

Sincerely,

Ben Griefer

BEN GRIEFER
Manager

Management-Counsel
MICHAEL L. VALLON

GENERAL AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK · CHICAGO · HOLLYWOOD · CINCINNATI · LONDON

Exclusively on
DECCA RECORDS

Inside Stuff—Orchestras

Indecision of Frank Dailey re closing his Meadowbrook, Cedar Grove, N. J., a casualty of last week's ban against pleasure driving, jammed up the band schedule at the Strand theatre, N. Y. Jimmy Dorsey is now at the Strand and was due to open at Meadowbrook Jan. 22. Strand wanted to hold Dorsey two more weeks with 'Yankee Doodle Dandy' and set back Sammy Kaye's scheduled Jan. 22 opening two weeks. Dailey couldn't and wouldn't release Dorsey and the Strand went ahead and set Kaye for two weeks with 'Dandy' and three with 'Casablanca,' which opens Feb. 5.

Next day, after the driving ban was announced, Dailey decided to close immediately. By then the Strand had Kaye's schedule arranged. Consequently, Dorsey was left with two open weeks, one of which will provide a vacation; second has been booked at RKO theatre, Boston.

Dailey will reopen at the Mosque theatre, Newark, Feb. 5, teeing off with Dorsey for three days. New spot will be called the Town House (it's the former Grill, seating capacity 1,800). This switch to Newark had been contemplated by Dailey for some time. He has had options on the place.

Last week's meeting of major league baseball club owners at the Palmer House, Chicago, when game schedules were cut and transportation problems ironed out, was not without its reference to show business. Evidently provoked over delays in settling the baseball training and travel situation, William O. Dewitt, v.p. of the St. Louis Browns, made this comment: 'Everybody's interested in curtailing travel for the ball clubs, but they don't say anything about these swing bands traveling around the country every week, or theatrical troupes.'

What Dewitt didn't know when making the statement is that bands, theatrical companies and acts are finding it increasingly difficult to make connections and the situation has practically eliminated the one-night orchestra stands. Acts and bands very often arrive late and miss shows. Recently a large band, completing an engagement here, did not know until four hours before leaving whether or not they were going to get transportation to their next date. A unit show manager told of waiting for six hours in the rain at one of the stands for five different trains, each of which had part of the baggage or scenery on it.

One of the better known bandleaders recently completed plans to retire himself and entire orchestra to war production jobs for the duration. Maestro and his musicians were to become office workers at a midwest plant at $200 monthly each; they would fulfill clerical positions, stage entertainment for factory personnel, etc. In addition they were to have the privilege of playing two one-nighters weekly on their own time. An important part of the setup was that the band was to get two CBS network broadcasts weekly, invaluable in keeping its name alive.

Plans were discarded, however, when local draft boards of several musicians refused clearance. One board recently put one of the men, who's been married seven years but is childless, in 1-A. It's asserted the band's manager had it arranged with Washington officials to give the men 3-B ratings, but, as in all such cases, local boards have final say. Most of the men in the band have families and hold 3-A classifications.

Charlie Spivak's orchestra set a new high for cover-paying patronage at the Pennsylvania hotel, N. Y., for the week of Dec. 28 to Jan. 2. Spivak surpassed the previous mark held by Jimmy Dorsey by drawing 4,197 covers into the hotel's Cafe Rouge, and also established a new receipts mark for the week. During that period dinners were capacity. Xmas week is always exceptional for N. Y. hotels and niteries because of the number of college youngsters on vacation.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Had Craziest Dream (6) (BVC)	Harry James	Columbia
	Tony Martin	Decca
2. There Are Such Things (7) (Yankee)	Tommy Dorsey	Victor
3. Why Don't You Fall Love (9) (Harms)	Connee Boswell	Decca
	Dick Jurgens	Okeh
4. White Christmas (13) (Berlin)	Bing Crosby	Decca
	Charlie Spivak	Columbia
5. Five By Five (11) (Leeds)	Andrews Sisters	Decca
	Freddie Slack	Capitol
6. When Lights Go On (12) (CLP)	Vaughn Monroe	Victor
	Les Brown	Okeh
7. Moonlight Becomes You (3) (Famous)	Bing Crosby	Decca
8. Dearly Beloved (8) (Chappell)	Alvino Rey	Victor
	Glenn Miller	Victor
9. Manhattan Serenade (10) (Robbins)	Jimmy Dorsey	Decca
	Harry James	Columbia
10. Daybreak (10) (Feist)	Jimmy Dorsey	Decca
	Harry James	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity. Tunes with number of weeks in parenthesis are fading, others gaining.)

Brazil (Southern)	Jimmy Dorsey	Decca
Touch Texas (Southern)	Freddy Martin	Victor
Can't Get Out This Mood (Southern)	Kay Kyser	Columbia
	Freddy Martin	Victor
There'll Never Be Another You (Miller)	Sammy Kaye	Victor
So Nice Come Home To (Chappell)	Dinah Shore	Victor
	Dick Jurgens	Okeh
Here Comes Navy (Shapiro)	Andrews Sisters	Decca
I Heard That Song Before	Harry James	Columbia
Star Spangled Banner Waving (Miller)	Elton Britt	Bluebird
For Me My Gal (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca

Bette Smiley, WCAE, Pittsburgh, songstress and featured with several bands there, has quit the business to join her husband in the Army, stationed at Miami Beach.

Al Avola, guitarist with Tony Pastor, left band at Stanley theatre in Pittsburgh last week to go to his home in Boston for final Army physical.

British Band Briefs

London, Dec. 15.

Romano's opened after shuttering for several years. Strand rendezvous has Johnny Claes as baton waver on jazz side, with Don Marino Barreto's Cuban outfit as relief. Cabaret opener is: singer Mary Denise, dancers Gaye and Elmore (from 'Black Vanities'), Glen Alyn, Bob Lyndon and Michael Blair.

Carl Barriteau, West Indian colored clarinetist, made bandleader bow on vaude stage. Ex-Ken Johnson player is booked for long tour. In his lineup are several of original

(Continued on page 44)

Buff. Theatre Counter-Sues Barnet, Claiming Profit Was Not As Promised

Charlie Barnet is being countersued by the 20th-Century theatre, Buffalo, N. Y., for fraud—because the house didn't reap as much profit by playing his band as it was promised it would. Action is a counter complaint to Barnet's suit to collect part of the salary due him for playing the house week of last May 15. House is now on a straight-picture policy.

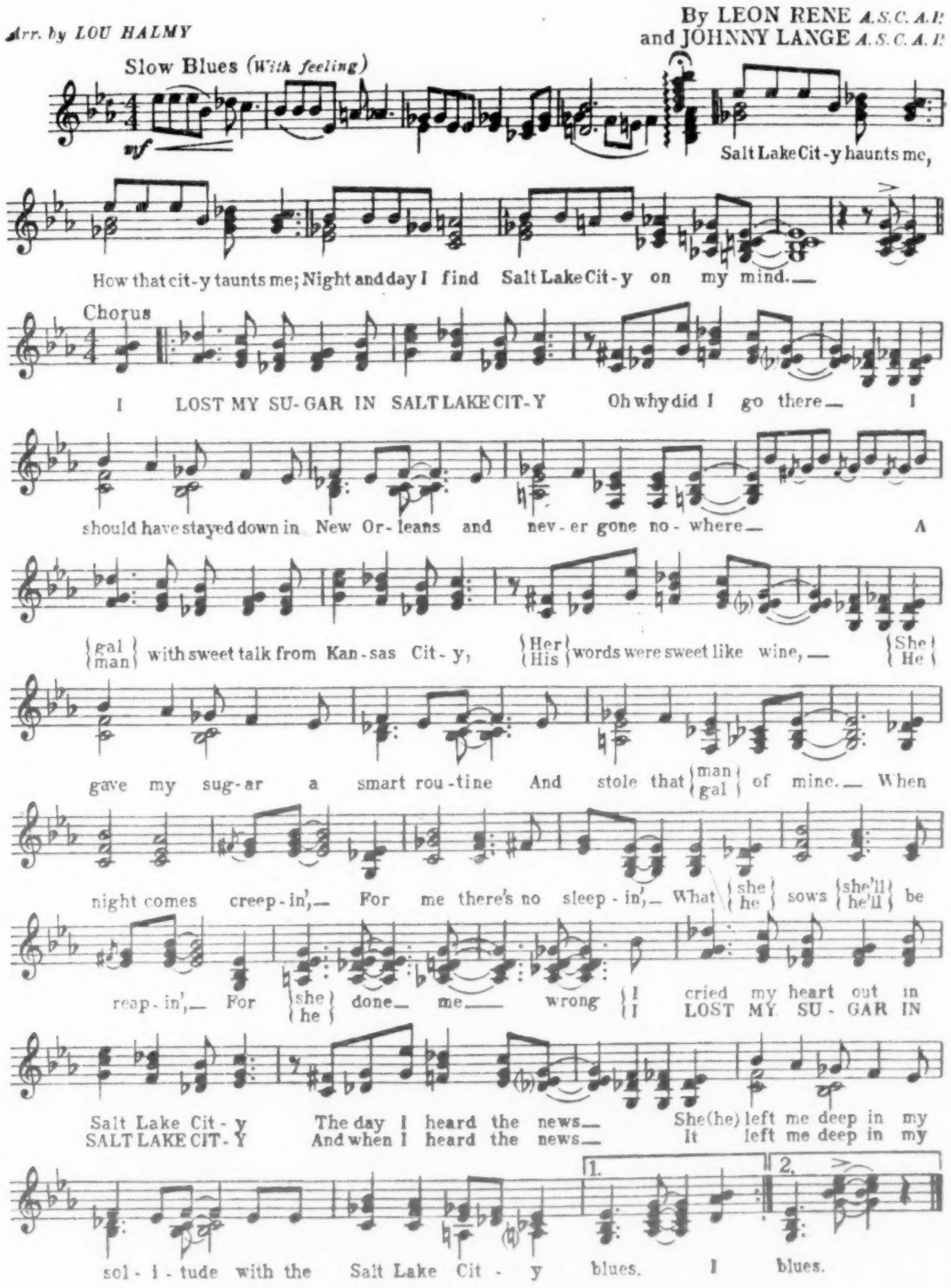
At the time Barnet was paid off partly in cash and partly in promissory notes. Recently the notes became due and the theatre claimed it couldn't pay, so Barnet's lawyers sued. Counter suit asserts house was told it would make a lot of money by buying Barnet. It admits a profit was cleared on him, but the figure wasn't equal to the promise. Barnet that week played in opposition to Glen Gray's orchestra, Connie Boswell and a first-run film at nearby Shea's Buffalo theatre.

OUT OF THE WEST COMES THIS

HAUNTING NEW BLUES TUNE

RECORDED BY JOHNNY MERCER

I LOST MY SUGAR IN SALT LAKE CITY



Copyright 1942 by MILLS MUSIC, Inc., 1619 Broadway, New York, N.Y.
International Copyright Secured
All Rights Reserved

1943's SENSATIONAL HIT!

The Bells Are Ringing

FOR ME AND MY GAL

Featured by JUDY GARLAND in MGM's record-breaking Musical Sensation, "FOR ME AND MY GAL"

MILLS MUSIC, Inc.

1619 BROADWAY CHARLIE WARREN, Prof. Mgr. NEW YORK CITY

Chicago: LEW BUTLER Hollywood: MIKE GOULD

Driving Ban Hurts Savitt, $18,000, In Pitt; Brown Neat 15G in Omaha; Goodman Wham $81,000 in N. Y. 2d

(Estimates for This Week)

Les Brown, Omaha (Orpheum; 3,000; 20-40-55-65)—With 'Eyes in Night' (M-G). Nifty $15,000, largely on band's drawing power.

Jimmy Dorsey, New York (Strand; 2,756; 35-55-75-85-99-$1.10) — With 'Yankee Doodle Dandy' (WB) on screen. Strong support given picture by Dorsey's band continues to provide remarkable b.o. pull; this week (3d) heading for around $50,000, big. Last week (2d) zoomed to $56,800, coming close to prior high established under pitband policy here, in effect around five years.

Benny Goodman, New York (Paramount; 3,664; 35-55-75-85-99-$1.10). With Frank Sinatra and others on stage, 'Star Spangled Rhythm' (Par) on screen. Sensational biz being grabbed off here; the second week through last night (Tuesday) skyrocketed to $81,000, best holdover stanza any show has had here. Over New Year's on the first seven days $113,500 was grossed, the highest ever done in the 16 years' operation of the Par.

Woody Herman, Boston (RKO) (3,200; 44-55-65-75-85)—Plus vaude and 'Seven Miles to Alcatraz' (RKO). Herman is good draw here and primarily responsible for sock $27,000.

Sammy Kaye, Philadelphia (Earle; 2,768; 35-46-57-68-75)—Kaye's swing-and-sway music still lures them in Philly. Band getting mild help from 'Johnny Comes Marching Home' (U) but snaring hefty $29,000.

Gene Krupa, Los Angeles (Orpheum; 2,200; 33-44-55-65) — With 'Madame Spy' (U), first run. Solid $19,000, with small aid from screen feature.

Will Osborne, Washington (Capitol; 3,434; 28-39-44-66)—Plus 'Reunion in France' (M-G). Strong $24,000, with draw about evenly divided.

Jan Savitt, Pittsburgh (Stanley; 3,800; 30-44-55-66)—With Hal LeRoy and 'Reunion in France' (M-G). Weekday biz hit by pleasure driving ban, so this b.o. combo will have to be satisfied with $18,000, or slightly better. That's several grand under what could be expected under normal conditions.

Bobby Sherwood, Newark (Adams; 1,950; 25-40-65-75-99)—With 'Bashful Bachelor' (RKO) and stage bill headed by Henny Youngman and Bennie Fields. Comfortable $16,000, supporting stage fare accounting for most of the pull.

Pitt Gets Nitery Date

Merle Pitt, leader of the studio band at WNEW, N. Y., opens with his 'Five Shades of Blue' at the Monte Carlo, N. Y., Monday (18).

It's his first major club job with that outfit.

"RIDE ON"
and
"IT'S SAND, MAN"
Newest Columbia Record
COUNT BASIE
And His Orchestra
Per. Mgt.: MILTON EBBINS
Dir. William Morris Agency

Band Review

CAB CALLOWAY ORCH. (18)
With Parker Bros.
Meadowbrook, Cedar Grove, N. J.

Cab Calloway's current outfit, as it shows here, is a crack combination and undoubtedly the best the leader has ever assembled. Strong in all sections and lifted to a sock degree by a strong rhythm quartet, the group stacks up as polished background for one of the outstanding leader-showmen in the band business.

While a Negro combo, band frequently delivers in a white style. Ballads, many of which are arranged by colored writers, are almost all given true ofay treatment, and frequently with better taste. Same reaction is gleaned from some of the light rhythm stuff provided.

It's when the group tees up a ride-out number, however, that the musical ability of the five sax, four trumpet, four trombone, four rhythm set up shines most brightly. This, of course, is a natural groove for a colored outfit and the strength of that number of men gives the output a solid, toneful impact. It's clean, intonation is good, and, as mentioned before, it all sits on a beat that jumps solidly.

Calloway himself needs no comment. His work, leading in the familiar jack-in-the-box manner, singing, or just parrying cracks with dancers, is widely known and as effective as ever. He uses a quartet of vocalists, the Parker Brothers, solo and as background for himself at times, and the group adds a valuable commercial aspect. *Wood.*

Negroes Outclass Ofay Musicians, Writes Panassie

In his newest book on jazz and its people ('The Real Jazz'; Smith & Durrelle, $2.50), Hugues Panassie, French devotee and critic now 'somewhere in France,' devotes virtually all of his thoughts to Negro musicians. He feels that the white musician has never approached the Negro in the production of authentic jazz, and decries the fact that 'real jazz' is slowly being choked off by modern, commercial swing as practiced by most white bands. He asserts that the latter is slowly infiltrating into many colored combinations.

Panassie devotes his 325-page tome, chapter by chapter, to analytical discussions of outstanding men on various instruments, many of whom are long dead, and caps it with a review of orchestras. He says Duke Ellington's band is 'an exceptional creation in the history of jazz' and 'the most marvelous jazz has known.' He lauds Ellington as 'not merely a good leader of taste and discrimination, but an arranger and composer of genius.' White bands he brushes off with the comment: 'they play with a good sense of ensemble work . . . polished and precise . . . but they have never had the abandon of Negro orchestras.'

He names Dean Kincaid, white arranger, as the best in that field.

Discussing the practice of including two, three and four Negroes in white band personnel (Benny Goodman, Charlie Barnet), he says the procedure should be reversed, and ardently hopes for more mixed bands in the future.

Book is an interesting one in itself, but in too many ways it is similar to the author's previous 'Le Jazz Hot,' published in 1936.

Wood.

Gas-Nix Clips 1-Niters; Totem Pole's $725 B. O.

Gracie Barrie-Bob Poole (Raymor-Playmor B., Boston, Jan. 8-9). Gracie Barrie, leading Dick Stabile's band, teamed with localite, accounted for fine 2,100 Friday and 2,400 Saturday at 85c-75c for excellent $3,600. Biz here aided by ban on pleasure driving. Spot is in town.

Xavier Cugat (Royal Windsor B., New York, Jan. 9). Cugat, the ballroom operator and Dick Gilbert, WHN, N. Y., record spinner, were co-partners in this affair. Consistent plugging on Gilbert's programs and others made it a sellout; 4,149 admissions at $1 with about 750 turned away.

Duke Ellington (Arena, London, Ont., Jan. 7). Ellington played to fair 1,585 admissions here at $1 and $1.25.

Enoch Light (Totem Pole B., Auburndale, Mass., Jan. 8-9).

Despite pleasure riding ban this spot is remaining open. Light played to 400 Friday and 600 Saturday, all of whom arrived by bus and trolley (room is located 12-miles outside Boston), which added up to $725 at $1.45 pair. Take from coatcheck and soda fountain helps here and Roy Gill, operator, figures to keep going with medium priced bands.

Tony Pastor (Brookline C.C., Philadelphia, Jan. 9). Brookline operators moved this hop into Town Hall, Phila., to test in-town possibilities. Since move made on short notice, it's hard to foretell future on Pastor's date. He drew 750 dancers at $1.10, okay under circumstances.

Tommy Tucker (Paramount theatre, Poughkeepsie, Jan. 7). Tucker walked right into first day of pleasure riding ban, yet netted for himself $1,926. His last date here returned him $2,150, which was about $200 behind Tommy Dorsey's all-time mark, so response was better than expected.

Band Bookings

Bob Allen, Jan. 15, Oriental theatre, Chicago; 23, Nu-Elm B., Youngstown, O.; 29, five weeks, Roseland B., New York.

Mitchell Ayres, Jan. 29, three days, Flatbush theatre, Brooklyn; Feb. 5-7, Windsor theatre, Bronx, N. Y.

Bobby Byrne, Jan. 22, Biltmore Hotel, N. Y.; 23-25-30, Raymor B., Boston.

Gracie Barrie, Jan. 15-17, Flatbush theatre, Brooklyn; 22-24, Windsor theatre, Bronx.

Glen Gray, Jan. 15-17, Metropolitan theatre, Providence; 19-21, Empire theatre, Fall River, Mass.; 22, week, Earle theatre, Philadelphia; 29-31, Lyric theatre, Bridgeport.

Benny Carter, Jan. 14, three weeks, Hollywood Cafe, Hollywood.

Jimmy Dorsey, Jan. 28, week, RKO theatre, Boston; Feb. 5-7, Town House, Newark, N. J.; 8, Pennsylvania hotel, New York.

Ray Kinney, Jan. 22, three days, Metropolitan theatre, Providence; 26, three days, Empire theatre, Fall River, Mass.

Johnny Long, 22, Gypsy Village, Louisville, Ky.; 23, Castle Farms, Cincinnati; 24, Aragon B., Cleveland; 27, indef., Paramount theatre, N. Y.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. This compilation is based on the period from Monday-Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	37	675	24,200
Vaughn Monroe*	Commodore (500; $1-$1.50)	14	2,450	30,450
Lani McIntire*	Lexington (300; 75c-$1.50)	48	1,775	74,450
Sonny Dunham	New Yorker (400; $1-$1.50)	1	2,075	2,075
Charlie Spivak	Pennsylvania (500; $1-$1.50)	3	3,150	13,425
Guy Lombardo	Roosevelt (400; $1-$1.50)	13	1,350	17,400
Carmen Cavallero	Waldorf (550; $1-$2)	0	†1,150	1,150

** Asterisks indicate a supporting floor show, although the band is the major draw. † 2 days.*

Chicago

Joe Reichman (Empire Room, Palmer House; 600; $3-$4.50 min.). With Hildegarde heading show, room is turning them away; 4,250 people last week.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Kassel continues to keep the room well filled. Drew 2,100 last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 350; $2.50 min.). Has built up a nice following here. Shares honors with Morton Downey; 1,800 tabs last week.

Jerry Wald (Panther Room, Sherman hotel; 800; $1.25-$2.50 min.). Has caught on with younger element and is proving okay draw. Around 3,900 last week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan making this room more popular than ever; 2,200 people last stanza.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). The lull after the storm but not as badly hurt as some others. Count should get past 2,500 on strength of the still-not-affected robust weekends.

Ozzie Nelson (Biltmore; 1,200; 50c-$1). Dipped, but not alarmingly and may come up with 3,000 stubs.

Boston

Harold Nagel (Oval Room; Copley Plaza; 350; $1 cover). Sheila Barrett headlines show here and receives credit for big 1,997 covers, enhanced by pleasure car driving ban.

John Kirby (Colonial Room, Copley Plaza; 216; 50c-$1 cover). Kirby is building this room, played to 721 covers last week.

Chick Floyd (Terrace Room, Hotel Statler; 450; $1 cover). Floyd kept even pace during long run here and past weekend biz accounted for 880 covers over Friday-Saturday, only late nights, with dinner sessions packed.

Location Jobs, Not in Hotels

(Los Angeles)

Tommy Dorsey (Palladium B, Hollywood, second week). Leveling off to normal after biggest week ever posted here. Will ease past 20,000, thanks to a whooping weekend.

Horace Heidt (Casa Manana B, Culver City, eighth week). Handicapped by location beyond the reach of 'A' gas coupons and held to around 3,300 customers.

Noble Sissle (Trianon B, Southgate, third week). Affected like the others by the post-holiday letdown and geared for 3,500 clients.

Jan Garber (Casino B, Hollywood, third week). Trying out a new swing outfit on the 3,000 hoofers that dropped in off the boulevard.

Al Donahue (Ciro's N, Hollywood, second week). Class spot on the county strip lighted over the holidays and still hanging on. On the dark side of 1,000 tabs and everything against it to make the grade.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). New show headed by Joe E. Lewis, and Breese, local favorite, responsible for 3,900 last week.

Chico Marx (Blackhawk; 500; $1.25 min.). Marx nearing end of sensational run here that has kept an average of 4,000 people coming each week. Gracie Barrie band follows Jan. 27.

(Minneapolis)

Fletcher Henderson (Happy Hour; 650; no cover or min.). Going strong during this early return engagement. Floor show also includes Four Rhythm Debs. New Year's week brought huge nightly crowds, averaging 600.

HAVE YOU HEARD
BETTY RANN?
FOUR BUDDIES

The First Big Ballad Hit of 1943!
MOONLIGHT MOOD
Lyric by Harold Adamson
Music by Peter De Rose
ROBBINS MUSIC CORPORATION 799 Seventh Avenue, New York, N. Y. MURRAY BAKER, *Prof. Mgr.*

GAS CURBS MAY HIT ASCAP

WILL ELIMINATE SUBURBAN SPOTS

No Cancellations of Licenses, as Yet, but That Appears Inevitable Should Fuel Shortage Persist—See Concentration of Music-Users in Urban Centers

SOCIETY'S RADIO PEAK

ASCAP is observing with intense interest the developing dislocation of American civilian economy, particularly as affected by the severe curtailment of gasoline and fuel-oil. The changes in civilian habits may turn the pattern of ASCAP's licensing list topsy turvy. Where ASCAP anticipates repercussions for itself is in the general licensing field, which includes dancehalls, restaurants, nightclubs, skating rinks, etc. If the present gasoline situation persists, ASCAP foresees an almost complete elimination of suburban spots and a continuing increase of such entertainment operations inside the larger centres of population.

The Society started off in 1943 with the largest number of licensees on its books since the founding of the organization. Comparatively few operators of outlying spots have as yet cancelled their ASCAP licenses, but the Society figures that it won't feel the full impact of the fuel situation until these suburban operators have determined for themselves whether there is relief in the offing, or whether the problem's acuteness will hold for the duration.

One of its licensing divisions that has so far given ASCAP no cause for conjecture is radio. The Society's station licensees of Monday (10) totalled 824. It's a new high, even with the absence of stations in those states where local statutes bar the Society from doing business.

BIBO CALLS ASCAP TRUST, SUES FOR 100G

Los Angeles, Jan. 12.

Suit asking $100,000 damages from American Society of Composers, Authors & Publishers was filed in Federal Court last Thursday (7) by Irving Bibo, songwriter-publisher. Society is charged with violation of the Sherman Anti-Trust Act for asserted refusal to accept small publishers for membership, and 'for unfairly and arbitrarily prohibiting competition with the result that small publishers cannot market their releases.'

Bibo is linked with the Coast rebel faction of ASCAP and has been outspoken in his criticism of the Society's policies.

Dorraine Music Co., N. Y., will fold in a couple of weeks, according to owner, Peter Dorraine, who is dickering for a professional manager's post.

Best Sheet Music Sellers

(Week Ending Jan. 9)

There Are Such Things..Yankee
Lights Go On.....CLP
Craziest Dream.....BVC
Moonlight Becomes.....Famous
Fall in Love.....Harms
Me and My Gal.....Mills
Army Air Corps.....Fischer
Five by Five.....Leeds
Dearly Beloved.....Chappell
Star Spangled Banner....Miller
White Christmas.....Berlin
Praise The Lord.....Famous
Never Be Another You...Morris
Roseann of Charing.....Shapiro
Nice to Come Home...Chappell

S-B Warns It's Appealing Defeat In 'Caissons' Suit

Shapiro, Bernstein & Co. last week informed the music business in a circular letter that it was appealing the unfavorable decision it had received in 'The Caissons Go Rolling Along' case and by indirection advised the trade to refrain from unauthorized uses of the number pending a final adjudication of the issue. The decision, which declared 'Caissons' to be in the public domain, was rendered Dec. 28 by Judge C. Sweeney in the Boston federal court.

With the late Brig. General Edmund L. Gruber, writer of 'Caissons,' and Frederick C. Mayer, of West Point, as co-plaintiff, Shapiro-Bernstein brought an infringement action against the E. C. Schirmer Music Co., of Boston, for including the number in a songfolio. In defending the suit Schirmer argued that General Gruber had not properly protected his work and that his failure to comply with the copyright laws constituted an abandonment.

Judge Sweeney agreed with the defendant's contention. The opinion, however, did include as a finding of fact that General Gruber was the creator and author of the number.

Shapiro-Bernstein during the trial submitted data showing that the general and Mayer had obtained a copyright on the composition in 1921, and that the publishing firm acquired the copyright and the exclusive rights to it in 1936.

WB, CIRCLE NEAR DEAL ON SCOTT'S CATALOG

The Warner Bros. publishing group was in process of closing a deal yesterday (Tuesday) for the catalog of Raymond Scott as contained in the Circle Music Co. Scott had recently been in negotiations on the same proposition with the Robbins Music Co. The price quoted at the time was $25,000.

The compositions involved include 'Toy Trumpet,' 'In an 18th Century Drawing Room,' 'Dinner Music for a Pack of Hungry Cannibals,' 'Powerhouse' and 'Twilight in Turkey.'

'IRISH EYES' APPEAL UP TOMORROW (THURS.)

Argument on the 'Irish Eyes Are Smiling' appeal is scheduled to come up before the U. S. supreme court tomorrow (Thursday), after having been postponed a week. Interest among publishers and writers alike in the outcome of this case is intense, since it involves the important question as to whether a writer has the legal right to assign the renewal of his copyright before it

(Continued on page 44)

Pluggers' Annual Meeting Skims Over Publishers' Lavish Xmas Gifts

Membership of the music publishers' contactmen's union held its annual meeting Monday night (11), but there was no open discussion on the action recently taken against three publishing firms for exceeding the Christmas gift ceiling set by the union's counsel. John J. O'Connor, the union's president, did refer to the crackdown during the course of his annual report. O'Connor said that one of the three publishers, by owning up to his dereliction and readily agreeing to take

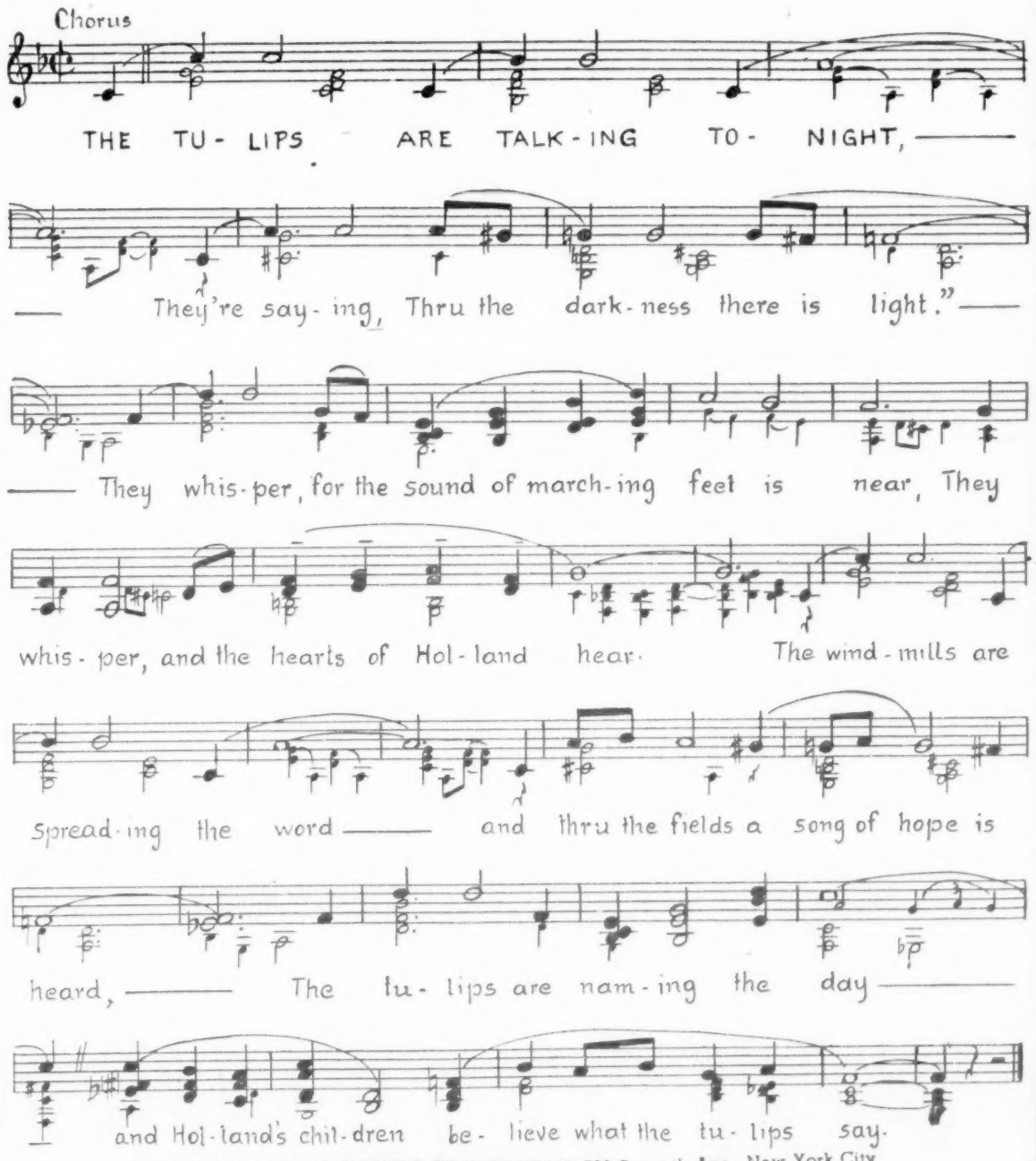
(Continued on page 44)

HERE'S YOUR COPY OF

A GREAT SONG

THE TULIPS ARE TALKING TONIGHT

By JIMMIE McHUGH and HERB MAGIDSON



Copyright 1942 by **A B C MUSIC CORPORATION,** 799 Seventh Ave., New York City
All Rights Reserved, Including the Right of Public Performance for Profit

ABC MUSIC CORPORATION

799 Seventh Ave., New York JOE SANTLY, Prof. Mgr.

NATIONAL ELLINGTON WEEK · JAN. 17-23 · WILL BE CLIMAXED WITH HIS CARNEGIE HALL CONCERT JAN. 23

Here's the song everyone agrees is Duke Ellington's greatest!

DON'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell *Music by Duke Ellington*

ROBBINS MUSIC CORPORATION 799 Seventh Avenue, New York, N. Y. MURRAY BAKER, *Prof. Mgr.*

Inside Stuff—Music

Victor's recording (vocal, because of the Petrillo ban) of 'Marching Through Berlin,' by Ethel Merman with a male chorus, is being ballyhooed as the answer to the Office of War Information's request for a United Nations' war song with guts. Song is getting a terrific bally via Hearst Newspapers, uniformity of plugging at all President's Birthday Balls, an Arthur Murray special dance routine to debut at the FDR affairs, and spotlighting in Sol Lesser's forthcoming UA film, 'Stage Door Canteen,' wherein Miss Merman will also do it, a concentrated six-ply plugging campaign by six Victor bands—Vaughn Monroe, Sammy Kaye, Tommy Dorsey, Freddy Martin, Shep Fields and Hal McIntyre—and some 242 local disk jockey programs, pledged to give the song a ride.

Tune is published by Music Products, Inc.; authored by Bob Reed and Harry Miller.

While the tabulation of the Songs of World War II, in the Anniversary Number, were purposely captioned 'more or less' complete, there were two, 'We'll Meet Again' and 'There'll Always Be An England,' which merited inclusion. This probably goes for a number of others. These two, it so happens, stem from England, and are both published in America by Dash-Connelly, whose firms in London first published them.

Incidentally, Tune-Dex, which assisted 'Variety' in the compilation of these war songs, has been aiding the Office of War Information in getting together certain statistical song facts for governmental use.

Meyer Davis telephoned Ray Bolger to invite the dancer to his (Davis') birthday party in Philadelphia last Sunday (10). 'That's funny,' said Bolger, 'I was about to call you to come to my birthday party on the same day!' Result is that in the afternoon Davis and Bolger attended the latter's birthday party in New York, and later that day they went to Philadelphia for the Davis party. The maestro, incidentally, has a 'piece' of Bolger's 'By Jupiter.'

ROBBINS' MEX MUSIC PUB IDEAS

Jack Robbins is en route to Mexico City for a month, by way of a week's stopoff in Chicago, on business, and to visit his son, Buddy, now in the music dept. with 'This Is the Army.'

The publisher, who had set up a Robbins Music Corp., of Cuba, headquartered in Havana, last winter, has some other Latin music deals on, out of Mexico City. He may or may not set up a subsidiary there also, but his present trip is exploratory chiefly. Sales manager Bernard Prager, meantime, is making a trip to Havana this winter to o.o. the Cuban setup.

Levy Reviving Kaycee

Lou Levy is reviving Kaycee Music Co., which he bought last year and added to his Leeds Music catalog, thereafter dropping the Kaycee title, to publish morale tunes, exclusively. Firm has acquired the melodies from the American Theatre Wing 'Lunch-Time Follies,' which entertains war workers at production plants. Harold Rome is the writer of the tunes.

In addition to these numbers, Levy is publishing under the Kaycee name, 'Heave Ho My Lads Heave Ho,' the official song of the Merchant Marine.

NO MORE ACAD CRISES

Sidesteps Situation as With Last Year's Kern's 'Paris'

Hollywood, Jan. 12.

Academy Award moguls have made it plain to one and all that this year's top award in the music division will be restricted to an original song written for and used in a picture. Edict is to avoid repetition of furore created last year following selection of Jerome Kern's 'Last Time I Saw Paris,' which was acclaimed before Metro bought it for film.

Other changes instituted by the Academy's music branch specify that nomination balloting among members of the studio music departments be in writing, and that comedies are to rate with dramatic films in the best score classification.

Awards will be made in three classifications, viz. best song, best scoring musical picture and best score for dramatic or comedy pic. Members of the music branch executive committee include Nat Finston, chairman; Morris Stoloff, Edward Ward, Anthony Collins, David Snell, Adolph Deutsch and Lou Lipstone.

Happy Day at MCA

Jan. 15 is divvy day at MCA, and the Music Corp. of America prexy, J. C. Stein, is due in this week to preside. The organization declares its annual bonuses directly after the holidays, per custom.

Taft Schreiber, head of MCA's Bevhills branch operations, is making the trek east.

W. Franke Harling doing the score for 'No Escape' at Monogram.

Happy New Year
To All My Friends
SAMMY FAIN

Pluggers' Annual

Continued from page 43

the penalty, had won the admiration of the union's council.

The publisher who admitted spending more than the stipulated $10 for a Christmas gift was Al Porgie, of Campbell, Loft & Porgie. The council fined him the maximum, $1,000, but later voted to reduce the fine to $250. In the cases of Shapiro, Bernstein & Co., and Mayfair Music Co., which had also been charged with spending more than $10 on bandleaders' Christmas gifts, it was agreed by the council to defer handing down any verdicts pending further investigation of the evidence. Mayfair and S-B denied that they had gone over the $10 limit.

During his report, O'Connor stated that 27½% of the union's membership was now in the armed forces.

PUBS ASKED NOT TO USE AUTOS

Walter G. Douglas, chairman of the Music Publishers Protective Association, yesterday (Tuesday) asked MPPA members to pledge themselves not to use their cars for business until the present fuel emergency has passed.

Enclosed with his circular letter was a pledge card which he asked publishers to sign and mail to him for relay to the proper Government authorities.

Fighting Over 'This Is Worth Fighting For' Song

Frank Rothblatt, also known as Fred Roth, filed suit in N. Y. supreme court yesterday (Tuesday) for an injunction and damages against Edgar De Lange and Sam H. Stept, whom he charges with infringement of his composition, 'You're the Vision of My Dreams,' and Harms, Inc., whom he charges with publishing, printing and selling copies of the alleged 'piracy' of his composition. The infringing song is 'This Is Worth Fighting For.'

Rothblatt charges De Lange and Stept took the music, harmony and construction of his composition and wrote 'Worth Fighting For' in May, 1942, after he gave them a lead sheet in 1937, which De Lange said had been mislaid or lost.

British Band Briefs

Continued from page 41

band Johnson brought from Trinidad in 1936 and which broke up on latter's death on the rostrum at the Cafe de Paris two years ago during a blitz. Vocal side is in hands of Bob Arden, Wendy Clare (Mrs. Stanley Black and ex-Harry Roy warbler), Rita Lynn (Mrs. Barriteau) and Larrie Jason.

Geraldo, still packing Stoll theatre, London, to doors on Sundays.

Dead: Fred Holmes, late Oscar Rabin trombonist. Rabin boys collected $165 for widow.

Jay Wilbur, 'Hi Gang' maestro, plays Green's Playhouse Ballroom, Glasgow, for season, with two guest conductors to baton during his absence on radio dates. Guest maestros are Johnny Rosen and Roland Peachy.

BBC, tired of losing male musicians to Forces, negotiating for a female resident dance band. Ivy Benson, Britain's Ina Ray Hutton, is favored for job.

Gloria Gaye is touring all-femme band around music halls with success.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Jan. 4-10, from 5 p. m. to 1 a. m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Constantly—†'Road to Morocco'	Paramount	39
I Had Craziest Dream—†'Springtime'	BVC	33
Moonlight Becomes You—†'Road to Morocco'	Famous	32
Brazil—†'Saludos Amigos'	Southern	27
Roseann of Charing Cross	Shapiro	25
That Soldier of Mine	National	25
You'd Be So Nice to Come Home To	Chappell	24
There Are Such Things	Yankee	22
Why Don't You Fall In Love With Me?	Harms	22
Velvet Moon	Witmark	19
Moonlight Mood	Robbins	17
Mr. 5 by 5—†'Behind 8 Ball'	Leeds	16
Please Think of Me	Witmark	16
A Touch of Texas—†'Seven Days Leave'	Southern	15
For Me and My Gal—†'Me and My Gal'	Mills	15
My Flame Went Out Last Night	Melodylane	15
Dearly Beloved—†'You Were Never Lovelier'	Chappell	12
There'll Never Be Another You—†'Iceland'	Morris	12
When the Lights Go on Again	CLP	12
Yesterday's Gardenias	Mayfair	12
Don't Get Around Much Anymore	Robbins	10
If I Cared a Little Bit Less	Feist	10
I Just Kissed Your Picture Goodnight	Crawford	10
Starlight Sonata	BMI	10
Blue Skies	Berlin	9
Can't Get Out of Mood—†'Seven Days Leave'	Southern	8
I'd Do It Again	Santly	8
*I'm Getting Tired So I Can Sleep	Army	8
Paradise Valley	Atlas	8
10 Little Soldiers	Lincoln	8
It Can't Be Wrong—†'Now Voyager'	Harms	7
Pennsylvania Polka	Shapiro	7
Rosie the Riveter	Paramount	7
Three Dreams—†'Powers Girl'	Remick	7
This Is Army, Mr. Jones—*'This Is Army'	Army	7
Daybreak—†'Pvt. Miss Jones'	Feist	6
Hip Hip Hooray	Robbins	6
I Wish I Wish I Wish	Marks	6
Manhattan Serenade	Robbins	6
Street of Dreams	Miller	6
Whispering	Miller	6
Marching Through Berlin	MPI	5
Out of This World—†'Powers Girl'	Remick	5
Take It From There	Miller	5
The Steam Is on the Beam	Crawford	5
Taking a Chance on Love	Feist	5
With a Pack on His Back	Tenney	5
Why Don't You Do Right	Mayfair	5

†*Filmusical.* **'This Is the Army' publishing subsid.*

Dodge Form B

Continued from page 39

tation endures it's very likely that it will choke off a number of smaller bands (see separate story) which now help to keep agencies in business.

Victory Tax Headache

Another item which favors the burying of Form B is the new Victory Tax. Major houses are deducting it, though they don't like it, but, according to the agencies, there are many smaller theatres, one-night bookers and locations which are refusing to bother with the deductions, leaving it to individual leaders. Many of the latter have dropped the sums and the bookwork in the laps of their agencies. As employers, leaders would not have to pay Victory tax themselves, an important point.

This Victory Tax situation, left in the hands of one-night operators, is likely to cost the Government much-needed cash. According to Form B all operators, big or small, are supposed to deduct 5% of salaries paid by them and turn it in, but if the sums follow the paths taken by some social security monies in recent months the Treasury will never see it. Accountants for various bandleaders claim that small one-night operators and college committees which buy bands for proms seldom, if ever, make social security payments.

'Irish Eyes'

Continued from page 43

actually becomes available to him, which is at the end of the 27th year of the original issuance of copyright.

Publishers have expressed the viewpoint that a successful appeal would prove a disservice to the writers, because it would deprive them of the right to dispose of the renewal when the circumstances would be in their peak favor and might bring them a maximum return. Picture companies, for instance, would be disinclined to contract for the licensing of a title song in the event the desired contract period were to overlap into the renewal term.

In the case of 'Irish Eyes' the renewal rights were conveyed 17 years before they became available. George Graff, Jr., one of the song's writers, ignored the original assignment to Remick when the renewal period arrived and authorized the Fred Fisher Music Co. to register the renewal. Remick's action to restrain Fisher from exercising the renewal assignment was upheld by both the N. Y. federal court and the U. S. circuit court of appeals.

Ted Coe sold four songs, 'Ride, Ride, Ride,' 'West Wind,' 'The Moon is Yellow' and 'Medicine Man,' to Producers Releasing Corp. for the western picture, 'Fighting Men.'

FOUR BUDDIES

HAVE YOU HEARD
BETTY RANN?

HERE'S THE SONG EVERYBODY'S ASKING FOR
PUT ANOTHER NAIL IN HITLER'S COFFIN
Words by GLADYS SHELLEY, A.S.C.A.P.
Music by TED MOSSMAN, A.S.C.A.P.
FEATURED BY THE
KORN KOBBLERS at ROGER'S CORNER, NEW YORK
AND OVER THE AIR
CIRCLE 7-6105
FANFARE MUSIC CO.
102 W. 50TH ST., NEW YORK

Set Up Fire Code in N. Y.

Proposed model cabaret ordinance for communities throughout nation to avoid repetitions of Cocoanut Grove holocaust in Boston has been set up by National Board of Fire Underwriters. Ordinance is similar to bill framed in New York for consideration by City Council with approval of Mayor LaGuardia.

Suggested ordinance would require all combustible, decorative material, including curtains, acoustical materials, streamers, cloth, vines, leaves and trees to be rendered flameproof. It contains specific regulations on placement and number of exits, depending on size of hall. Provisions included for fire-resistive, enclosed interior stairways. Places of assembly would not be permitted above second floor of any frame building, and monthly inspections by fire department engineers would be compulsory.

New Fire Code Adopted for Niteries In Det., Intended As Model Elsewhere

Detroit, Jan. 12.

Boston's disastrous Cocoanut Grove fire has brought on a stringent new Fire Prevention Code in this area, where extra precautions are being taken to protect war workers. Detroit a decade ago had a major nitery fire in the Study Club, where 26 lives were lost, but the huge toll in Boston brought on a city study of dozens of other town ordinances, the Building Codes and State Liquor Control regulations in drafting the new law.

The principal feature of the new code is a centralized inspection and enforcement activities in the hands of a Fire Prevention Bureau. Such powers have been scattered through the Police and Fire Departments, the department of Safety Engineering and the Department of Buildings.

Charges were made that some clubs here which have been licensed for 300 persons have been found to be packing in as many as 1,500 and, with no enforcement called for on the licensing basis, the new restriction will call for all niteries and clubs to post signs indicating the maximum number for which they have seating, and they'll have to adhere to it.

Pointing out that the huge Bowery in Hamtramck had been forced to screw down its tables to preserve open aisles, Fire Commissioner Nate S. Shapero pointed out that the crowding was even worse in many Detroit spots where the exits were jammed up as well as the aisles.

'We figure that the Detroit cafe owners will be glad to cooperate since it is for their protection and hits all alike, but if they don't the new ordinance gives the fire marshal unlimited powers and licenses are easy to revoke,' it was said by those shaping the new law, which is intended as a model for those proposed in other cities following the Boston fire.

Framers of the ordinance said they did not intend to order out decorations which would make 'night clubs look like barns' but they would insist that every trimming be fireproofed at regular intervals.

The new law boosted the number of inspectors to 10 and provides that no club can go more than 10 days between inspections.

Hale Nitery Ops to Court

Buffalo, Jan. 12.

As a result of investigations started here following the Boston Cocoanut Grove holocaust, owners of five Buffalo nite clubs have been summoned to City Court for violations of city ordinances covering fire prevention.

The clubs and their owners are Little Harlem, Ann Montgomery; Club Maryland, Lang's Brewery; Havana Casino, Anthony Guse; Brogan's Grill, Agnes Brogan, and Olub Moonglow, Max Levy.

Immediately following the Boston disaster building inspectors here made a comprehensive checkup of all amusement spots, and letters directing correction of dangerous conditions were sent to owners late in December.

All violations were also checked by the Police Fire Prevention Bureau. Issuance of the summons means that the places listed have failed to comply. Among conditions ordered corrected are doors opening inward instead of outward, obstructed courts and passageways, inflammable decorations, lack of exit signs and gas heaters without vents.

8 San Antonio Spots Nixed

San Antonio, Jan. 12.

Eight local night spots were placed out of bounds to all military personnel last week by Maj. Herman H. Spoede, provost marshal for the downtown military police detachment, after a survey made by fire and police officials deemed them fire hazards.

The clubs named included the Olmos Club, Flora Taxi Dance, The Bexar, Merry-Go-Round, Roxy's, The Turkish Village, Danceland and Texas Star Taxi Dance.

Approximately 95% of the patrons of the eight places are soldiers.

3 Sons Combine As Trio In Army Breaking Up Pop's 'Old Gang of Mine'

Detroit, Jan. 12.

The Rogers Quartet wasn't broken up as a singing combination when three members went into the Army on the same day. The three sons are now working as a trio in the Army while their father, Robert, has gone back to his old turn as a single soloist.

Now using three-part harmony are Edward, 29, the bass; Robert P., Jr., 22, second tenor, and William G., 20, first tenor. The latter two were due for induction on the same day by their draft board but Edward asked to be included so that they could whip up a trio. It was okayed and in the new form the trio has appeared on several programs at Fort Custer.

All of the brothers are married but have no children. Industrialists here gave the wives jobs in war plants. The father, who was a single before his sons came along, plans to carry on again although the family had worked as a quartet for more than six years—ever since William's voice changed.

ETHEL WATERS SLATED FOR VAUDFILM TOUR

Ethel Waters, who recently completed 'Cabin in the Sky' for Metro, is due east soon for a six-week tour of vaudfilm houses.

The colored star opens at the Earle, Philadelphia, Feb. 19.

Bookings set by William Morris agency.

Snake Dancer Held For 'Lewd' Exhibition

Philadelphia, Jan. 12.

Princess Luana, billed as a Hawaiian snake dancer, was arrested in a raid on a small West Philly nitery early Sunday morning (10).

Police charged the 'Princess' with giving a lewd exhibition. Her snakes were confiscated. Six months ago the gal, whose name on the police blotter was listed as Luana DeMoss, was arrested on a similar charge. That case is still pending.

Pipers on Own

Pied Pipers, vocal quintet which recently left Tommy Dorsey's orchestra, has been booked for the Oriental theatre, Chicago, week of Jan. 22, then comes east for other theatre dates. General Amus. Corp. is agenting the act.

Pipers walked out on Dorsey after a spat during a theatre date in Seattle.

2-Night Stage Shows, Replacing Ball, to Net More for FDR Fund

Detroit, Jan. 12.

Special midnight shows in three picture houses here, at which entertainers from the night clubs will bicycle around the town for two nights, have replaced the annual dance in celebration of President Roosevelt's birthday to raise funds for infantile paralysis victims.

The switch, after nine years of the galas, is expected to glean nearly triple the city's usual contribution to the President's Fund.

'In this way 9,000 Detroiters at least should be able to attend the celebration in place of the 4,000 usually accommodated at the ball,' Abner Larned, chairman of the Birthday Ball committee, announced.

The shows will be presented at the Eastown theatre Jan. 28 and at the Fox and RKO Uptown on Jan. 29, covering wide areas of the city. Admission prices will range from $1.10 to $5. While attendance will be doubled by the use of the theatres in place of the former ball, it is estimated that the boxoffice plan will triple the usual contribution from Detroit.

FOUR A'S TABLES TALKS WITH WIRTZ

The Associated Actors and Artistes of America has tabled its attempts to negotiate a contract for the Arthur Wirtz ice shows. Negotiations had been foundering for weeks on Wirtz's insistence that he would negotiate only with Kenneth Thomson, exec secretary of Screen Actors' Guild, one of the Four A's unions.

Thomson, in Washington last week on SAG matters, conferred in New York with the Four A's international board, which decided to restrict any further action to a reaffirmation of its unfair action against all Wirtz attractions. Technically none of the performers working for the two Wirtz ice shows, 'Hollywood Ice Revue of 1943,' currently on the road with Sonja Henie, and 'Stars on Ice,' Center, N. Y., is violating the Four A's unfair action since Wirtz has them under civil contracts which predate the Four A's resolution.

The Four A's backed down rather than attempt to pull the performers and risk legal action since the Four A's members would have to break civil contracts to adhere to a Four A's walkout order. The Four A's figures the current Wirtz shows will finish out their runs but that next season it will have the upper hand since there will be no civil contracts to stymie its rulings, and that thus Wirtz will have to negotiate a contract.

Before returning to the Coast, Thomson wrote Wirtz pointing out that Wirtz's stand was a violation of their agreement since any terms they may have reached would have required Four A's approval anyway.

JOE TENNER WINS FIGHT VS. EXTRADITION

San Francisco, Jan. 12.

Joe Tenner, former operator of the Stairway to the Stars night club, won his long battle to escape extradition to the state of Washington, when Superior Judge Alden Ames freed him on his habeas corpus plea.

Judge Ames ruled that Tenner had neither been formally notified by Washington that he was wanted on a parole violation charge, nor had he been served with any notice of a hearing in such a case.

Tenner had been paroled from the Washington state penitentiary, where he was serving time on a pandering conviction. At the same time that he got into legal difficulties here with his nitery, Washington authorities revoked his parole and demanded his extradition.

The nitery impresario carried the case to the U. S. supreme court, which granted a temporary restraining order.

The Stairway to the Stars was closed by police.

10 Weeks of Vaudeville on Coast; Oakland, Balto Theatres Adopt Shows

Los Angeles, Jan. 12.

Coast vaudeville is as dead and as alive as vaudeville is anywhere. It approximates 10 weeks from border to border, embracing British Columbia, Washington, Oregon and California. That total is steady time and does not include occasional show houses. Nearly all of it is booked out of the Bert Levey office in Los Angeles.

Vaudeville conditions here are also about the same as elsewhere, salaries being proportionate, acts being scarce and staging of name bands being only really hefty boxoffice.

Regular playing time is represented by the Orpheum, Los Angeles; RKO-Golden Gate, San Francisco; Palomar (Sterling Theatres), Seattle; Playhouse (Evergreen Theatres), Portland, and the Beacon in Vancouver. Capitol theatre, Yakima, offers a last-half and the Post Street theatre is a weekender. Among lesser stands are the Victory, San Jose, with a Saturday and Sunday; El Campaniel, Antioch, Cal., Sundays only; the Million Dollar in Los Angeles, one week; the Strand, Long Beach, a split weeker, and the Lincoln, Los Angeles, in Negro district, and 'mixing' full week shows spasmodically, though not regularly.

Occasional Houses

Occasionals are Fox-West Coast's Orpheum, San Diego, and the Tracy theatre, Long Beach, each playing name bands or units when seen as likely money makers. Top money is, of course, obtained in Los Angeles and San Francisco. Scarcity of acts makes booking of new shows weekly a task.

As the nation has gone—for bands—so has the Coast gone, real money grabbers being the name crews which hit here. However, they are not many. Between pictures, radio and the Palladium dancery, theatres don't get much look-in.

Gas is not too great a problem, despite hulabaloo. Theatres have been hurt by Joe Public's curtailment, but Joe Actor continues to get his'n. Ration boards have been liberal with performers making business trips.

Stageshows for Orph, Oakland

Oakland, Cal., Jan. 12.

Fox-West Coast has decided to try stage shows starting Jan. 21 at the Orpheum as a regular policy. Units will be booked out of Los Angeles, either from eastern organizations or specials put together by Bert Levey.

Ethel Waters will start the ball rolling. The Andrews Sisters are set for a Levey unit, and other items promised are Earl Carroll's 'Vanities,' George White's 'Scandals,' Billy Rose's Diamond Horseshoe Revue ahd a number of name bands including Lunceford and Calloway.

The Orpheum will use a first-run

(Continued on page 47)

'Ice Follies' Tops Last Year's Philly Mark, 155G

Philadelphia, Jan. 12.

'Ice Follies of 1943,' which opened here Christmas night for an indefinite engagement, has grossed about $155,000 for its first 14 days, Pete Tyrell, operator of the Arena, has announced.

The take is several thousand dollars ahead of last year's record-breaking two-week stand and comes in the face of the ban on pleasure driving. Sellouts were reported both Friday and Saturday nights in spite of the ban.

Sally Donates Balloons To War Effort, Rebukes Soldiers for Blitzing 'Em

Louisville, Jan. 12.

Sally Rand is the latest victim of rowdyism and heckling which has broken out recently in the National and other downtown houses.

Stripper headed her own revue at the National last week to smash biz, with audiences preponderantly male. Good proportion of soldiers were represented in the house at all shows, with Miss Rand finding it necessary to chastise the few rude ones in the house, suggesting from the p.a. system, that they use their efforts to shoot Japs instead of shooting pins at the balloon she uses in her dance.

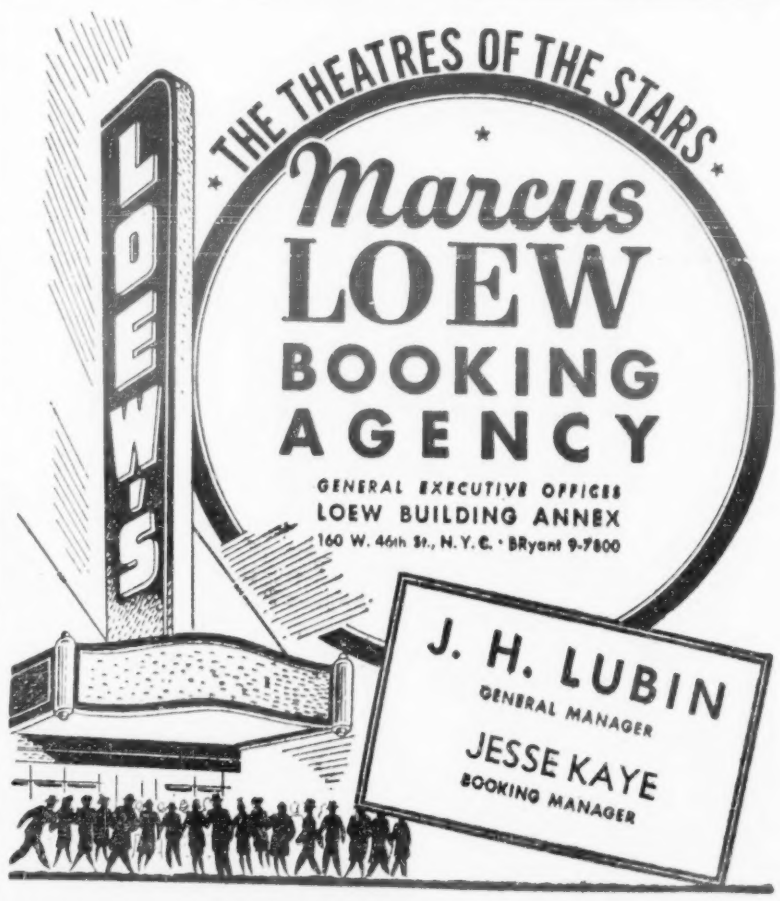
Miss Rand was forced to make several curtain speeches during the engagement, telling the rowdies that she had donated her balloons to the war effort, and only had five left. They cost $26 apiece, and are necessary to her act, she stated.

SHELVEY TAKES OVER THIS WK. AT AGVA

Matt Shelvey, newly elected National Director of the American Guild of Variety Artists, trained from the Coast Monday (11) and is expected in New York late this week to take over the office now being filled by Walter Greaza. Latter will not return to his post at Actor's Equity for another four weeks, or until Shelvey is thoroughly acquainted with the routine of the office.

Max West, an AGVA organizer on the Coast, is filling in at Shelvey's post, as national rep in Frisco, until a permanent replacement is appointed.

Matty Malneck and orchestra checked in at Republic to make music for 'Shantytown.'



Night Club Reviews

PERSIAN ROOM, N. Y.

(HOTEL PLAZA)

Carol Bruce, Columbus & Carroll, John Hoysradt, Bob Grant Orch (12), Milton Shaw's Rhumba (5); $3 dinner minimum, $2.50 (Monday-Thursday), $3 (Friday) and $3.50 (Saturday and holidays) supper minimums.

This is a strong three-ply combination which reads well, doesn't play so well but should do business—and it's doing the latter. It may smooth out with reediting but, when caught, the hit was Carol Bruce with her good assortment of pops.

John Hoysradt, who has been seen to better advantage, made a false start with a gag lyric on warfront towns. That's not funny. Maybe the names don't read as easy as Pittsburgh or Boston, but they're too dire a reminder of actuality. His operatic hokum likewise missed. Best thing is his broad takeoff on Hildegarde, a natural in view of this star's departure from the Persian Room, where she's been a strong draw; also his Noel Coward, Gertrude Lawrence and Winston Churchill.

Charles Columbus and Catherine Carroll with their terps are a neat interlude, mixing up the ballroomology with nice pianistic and comedy touches. The switch from Offenbach to the samba, interspersed with Miss Carroll's pianistics, highlights their routine.

Miss Bruce, looking better in her less blondined hair-do, opens with Benny Goodman's 'Get Me Some Money,' a novelty blues, thence into 'There Are Such Things,' a Cohan medley, a salute to Gershwin and Berlin. She flashed a nifty gown on opening and, of course, the songstress has an obviously attractive streamlined chassis for best display. Holding over is Bob Grant's suave dansapation, by managerial insistence. Instead of shifting to Chi with Hildegarde, as has been a booking custom, Milton Shaw's tango-rhumba combo is another holdover.

Abel.

Earl Carroll's, H'wood

Hollywood, Jan. 2.

Eddie Garr, Pinky Lee, Wiere Bros., Hylton Sisters, Jean Richey, Barbara Perry, Shirley Wayne, Stuart Morgan dancers, George Shelley, Dippy Diers, Barto and Mann, Hermanos Williams Trio, The Briants, Beryl Wallace, Manny Strand Orch (15), Michel Ortiz rhumba band (4); chorus line, 36; $1.65 minimum.

Up the street apiece from Earl Carroll's theatre-restaurant is the El Capitan theatre, housing Ken Murray's collection of vaude artists under the billing of 'Blackouts of 1943.' Now in its 27th week the venture has proved a bonanza and will pile up plenty more moolah in the weeks to come. Wind of this must have blown Carroll's way for, judging from the array of talent in his current two-act, 40-scene revue, 'Let Freedom Swing,' the Earl must have deduced, 'if that's what they want, that they shall have.' So, when the gals are on stage beating drums or strutting beneath bowers of fluffy white feathers, what's on view are the remnants of that phase of show biz called two-a-day. In his five years on the site he erected, Carroll has done quite well by those who frequent the bistro. His showmanship has pulled him through where other elements might have weighted him down. Here is another instance of the Carroll finger-on-the-public pulse. It's a long way from a great show he has assembled here, but it'll do business. And what else matters on the long haul?

Format of this holiday extravaganza follows the stencil of preceding ones with all the colorful splashes. Incidentally, Carroll invited criticism when he labelled this one, 'Let Freedom Swing.' The connotation is bad especially when liberty is taken with a word so closely woven into our national existence. Taken broadly, swing means to hang. The critics have something there.

Most of the names are familiar to devotees of the variety houses. Eddie Carr, lately seen here in 'Hellzapoppin',' is ringmaster and gags his way through the entire evening. His patter didn't get over too well, but in justice to his efforts, a spacious room like Carroll's with dishes rattling most of the time, is not the best auspices for a single. His drunk act is still very much okay and when not soloing he's straighting or stooging for other performers. Pinky Lee, a rowdy buffoon, gets his feed from Garr and interspersed hoke with a fairish manipulation of the underpinning. Hylton Sisters do most of the warbling for the distaff side, and manage luke-warmly to remind the auditors of the Andrews gals. Bill Brady having gone to war after being Carroll's main canary for years, the assignment falls to George Shelley, who proves an able substitute. Jean Rickey does tricks on rollers, while Barbara Perry and Beryl Wallace cavort at random, vocally and pedalistically.

Torsos fly through the air and get bounced around aplenty in most of the other turns. Barto and Mann, one tall and the other short, gouge, kick and maul each other; the Hermanos Williams troupe leap into each others arms in graceful arcs; Stuart Morgan dancers (who called them dancers?) toss around a mite of a gal with the case of a dummy midget. The Briants, spotted late in the show, scored solidly with their tramp pantomime routine. Shirley Wayne, comedy fiddler, is a holdover, as are the Wiere Bros., who specialize in comedy precision maneuvers but would rather go in for hoke mimicry. Dippy Diers in clown makeup romps through the audience in the manner of Frank Libuse but his antics are countenanced only because of his getup.

Original music by Private Sid Kuller and Maxine Manner is more apropos than commercial. Production numbers by Carroll run strongly to white feathers and phosphorescence. Nico Charrisse directed the ensembles and scenery and costumes are by Jean LeSeyeux.

Opening-niters got a good taste of wartime service in a nitery. Those who ordered their victuals had to wait for hours before the courses were served and then there was no java to be had. For a premiere, packed to overflowing, the food handling was probably the worst ever encountered here. That $5.50 opening tap didn't set so well, considering that few got through the dinner without squawking. *Helm.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, Jan. 8.

Joe Reichman's Orchestra (13) with Hildegarde, Penny Lee, Truzzi, Condos Brothers, Merriel Abbott Dancers (13) Gertrude Simmons, Naomi Korf, Nick Brodeur's Orch (4); $3 minimum.

New revue, headed by Hildegarde, packs a wallop from the cleverly conceived and beautifully costumed opening number 'Fine Feathers,' by the Abbott Dancers, to the last note of Hildegarde's voice and piano, all finely backed by Joe Reichman's orchestra.

Hildegarde clicked solidly on opening night with her showmanship and personality. She did eight numbers, the best liked of which were 'Anything Can Happen in New York,' 'High, High, High,' 'The Tinkle Song' and 'Im in Love With a Married Man.' She closed with a novelty rendition of 'Second Hungarian Rhapsody,' done with her accompanist, Leo Kahn. Audience loath to let her go and she proved one of the biggest hits to play room in recent months.

Truzzi, juggling star, makes nice impression with masterly control of number of jeweled clubs and juggling of balls and plates. Condos Brothers likewise clicko with their rhythmic tapping.

Gertrude Simmons and Naomi Korf do a dance routine called 'The Major and the Minor,' conceived by Dick Barstow, assistant to Miss Abbott. Girls are pretty and executed the number with grace and sparkle. In this frame Reichman and his orch also come in with a couple of specialties. Band plays arrangement of Ravel's 'Bolero,' 'Smoke Gets in Your Eyes' which featured Reichman's piano work, and a Gershwin medley, all of which hit the spot. Penny Lee, band's soloist, is given her chance here. A cute little brunet, she put over her songs effectively. *Morg.*

Waldorf-Astoria, N. Y.

(WEDGWOOD ROOM)

The Hartmans (2), Carmen Cavallero Orch (15), Tito Guizar; $1 and $2 couvert (Friday and Saturday).

Another good lineup at the Waldorf's Wedgwood Room, which looks solid for boxoffice. The Hartmans (2) are back after four months in Chi—a marathon stay at the Palmer House, incidentally—and a gander at their new stuff is the answer. The zany hokum ballroomologists have developed their stuff beyond the degree where they may be broadly tabulated as another of those satirists on the terp teams, because that's by now a formula pattern. They have extended their comedy and general ideas in a manner which keeps them in a class by themselves.

The best of the new stuff is that business with the disk (which, for the insiders, was made by Hank Ladd, of Bert Wheeler's act), and it's a devastating timing of physical business with the waxed sound effects. The travesty on the flamencoers; the Arthur Murray tutors; the 'Gypsy Makes His Violin Cry,' etc., are other standouts.

Carmen Cavallero, with his suave 15-piece band, accentuates the Eddy Duchin analogy by invading the now naval looey's former stronghold, the Waldorf. Pianist-maestro Cavallero has a larger band than when he first came to attention at the Rainbow Room, now comprising three brass, five strings, four rhythm, two reeds plus vocalists. His open piano specialty with orchestra, 'Warsaw Concerto,' while technically effective, is too slow and should be switched, but his dansapation is sparkling and compelling. He has the same suavity as the Duchin-Emil Coleman-Leo Reisman school, and with Xavier Cugat just vacating the Wedgwood for the new Hotel Statler, Washington, it looks like a choice season for Cavallero.

Tito Guizar, standard with his romantic vocals, was slated for dinner sessions only but is now also singing at both dinner and supper, whereas The Hartmans only do their stuff after theatre. *Abel.*

Florentine Gardens

(HOLLYWOOD)

Hollywood, Jan. 2.

Ethel Shutta, Mills Bros., Dick & Dot Remy, Ames & Arno, Francis & Grey, Al Norman, John Risso, Sherry Cameron, Sugar Geise, Jean Foreman, Fred Scott, Sylvia MacKaye, line of 18 girls, Paul Martin Orch (12); minimum $1.

There's a full measure of entertainment in this latest of the Nils Granlund extravaganza series, now running into its third year. Tritely titled 'Keep 'em Happy,' there's enough spice and variety to meet the not too discerning demands of this gay spot's clientele. The stiff and formal routines of prancing pretties in other cover stops get little encouragement here. Granny lets the kids have their way pretty much and that's how the sitters would have it. That's why Frank Bruni, the headman, has hitched Granny to a new seven-year contract.

NTG has tried about everything in this gaily bedecked room with its broad spread (950 capacity), and strangely enough it has all been accepted with relish. The pivot, however, has been the cuties and near-nudies, with Granny peppering the proceedings with his ad lib running chatter at the expense of the sitters. Comics and knockabout acts run a strong second; the rest are on their own. Name bands have had their inning, but the only diff was in the bulge of the weekly nut. Due to the size of the room and the inconsistency of mechanical amplification, he had shied away from singers who rate large type billing. That was up to the last show, when he chanced his judgment on Gertrude Niesen. He must have felt himself vindicated for this revue has Ethel Shutta in the starring position on equal terms with the show.

Billed as the 'lovely lady of song,' she gets across her intimate bits with rare strokes of salesmanship. She bows on with a song about herself. Then there's the Broadway memories bit, which perhaps was more nostalgic to her than the customers, for the Gardens is no professionals' hangout. It's unfortunate that her selection of songs for the second half (opening around midnight, when the bar shuts down) is far better than the opening repertoire. The room empties fast after the first show finales. When caught she was noisily received after each number and had to beg off.

On the comedy and knockabout side are Ames and Arno, Dick and Dot Remy and Al Norman. They're more or less standard acts, with the Remys rating highest with auditors. Norman's gags can stand some sapolioing. Jean Foreman and Sherry Cameron take care of the solo terping, with Sugar Geise and Sylvia MacKaye enlivening the evening with all manner of hi jinks. Francis and Grey's interpretive dances generally call for one of the production numbers. In the vocal corner are Fred Scott and Mills Bros., long time here, and John Risso, one-armed robust-voiced baritone, who is better known here as tennis pro to the film stars.

Best of Granny's production splashes are the cavalcade tribute to George M. Cohan, Barbary Coast and Zanzibar. Highly popular mainstay here is the audience participation games, with soldiers and sailors always called up for the hossplay. Nothing new as stage games go, but never failing to convulse the audience. Smart plants by Granny helped considerably. *Helm.*

Hurt in Buff Auto Crash

Buffalo, Jan. 12.

Kay McKay, 26, Worcester, Mass., night club entertainer, sustained facial lacerations and a fractured leg when a car she was driving collided with another automobile and crashed through a plateglass window in the downtown section last week.

Miss McKay was taken to Emergency hospital.

MACHITO
AND HIS RHUMBA KINGS
Appearing at
LA CONGA
NEW YORK
Exclusive Direction
WALLACE DOWNEY, INC.
1629 Broadway, New York

Always Working!
'Whitey' Roberts
NOW AT
Glenns Rendezvous, Cincinnati

PAUL SMALL
America's Leading Independent Agency
NOW LOCATED
at
1501 Broadway, New York City
BRyant 9— 2064 2063 2066
Associates:
JACK CURTIS
Gloria Safier
John Greenhut
"Personalized Management"

RUSSIA'S GIFT TO AMERICA
DAVE APOLLON
And His FILIPINO BOYS
HELD OVER
EARLE THEATRE, WASHINGTON
Dec. 31-Jan. 13
JAN. 14, ADAMS THEATRE, NEWARK
MY SINCERE THANKS TO
HARRY MAYER and HARRY ANGER and WISHING A VICTORIOUS NEW YEAR TO ALL MY FRIENDS IN
AMERICA, ENGLAND and RUSSIA

Petrillo to Ask That AFM Probe Band Losses at Location Dates

James C. Petrillo, as president of the Chicago local of the American Federation of Musicians (he's national head, too), is said to be preparing to bring up before the next AFM executive board meeting the problem of name bands losing money on location dates. Petrillo's interest in such bookings stems from a recent investigation by Chicago local officials into the run of Chico Marx's band at the Blackhawk Cafe there. Marx was paid scale for the job, but his band cost him more to operate than he received in salary. Union officials want to know how come.

Case has bandmen in New York trying to figure it all out, since Marx broke no union rules. It's widely known that bands lose money on 90% of the location jobs existing and no one can understand what the union is trying to get at by singling Marx out for questioning. Until now the AFM's only interest has been seeing to it musicians receive the minimum scale set by it; in Marx case he was paying higher than scale. That he himself was losing money is construed as no concern of the union. If he were paying for his broadcast wires it would be different, he would then be working below scale. However, it's asserted the spot was underwriting broadcast fees.

Though bandmen in N. Y. can't understand the union's sudden interest in a condition that has always prevailed, most would welcome AFM relief from it so long as a new regulation wouldn't be harsh enough to impair such bookings.

Tony DeMarco's Pleurisy

The new show at the Copacabana, New York nitery, will be produced by Larry Ceballos, and open per schedule tomorrow night (Thursday) but without Tony and Sally DeMarco, who were to double from 'Show Time.'

Tony DeMarco is hospitalized with pleurisy, forcing him out of 'Show Time,' as well as the new nitery engagement.

FAY
AND
GORDON
"The Dance Team Of the Year"
•
First Time in Chicago
NOW PLAYING
EDGEWATER BEACH HOTEL
CHICAGO
BOOKED THROUGH
RAY LIGHT
David P. O'Malley Office—Chicago

Liquor Raps Suspend Fizz Biz of Five Top San Francisco Hotels

San Francisco, Jan. 12.

Temporary prohibition came to a segment of Frisco yesterday (11), when the city found itself the only sea-coast metropolis in the United States (pop. over 700,000) in which it was impossible to get a drink in most of the big downtown hotels.

Although dancing and entertainment continued, without benefit of the wassail bowl, 800 employees (bar attendants, etc.) were idled by the order.

All bars of the four most popular hostelries, St. Francis, Mark Hopkins, Palace and Sir Francis Drake, were closed tighter than a drum by an order of the State Board of Equalization, liquor enforcement body, suspending their liquor licenses for five days.

The board's decree, an outgrowth in most instances of the recent juvenile vice probe here, also hit 11 other establishments, including such well known hangouts as the Press Club, the newspapermen's private institution; Joe Di Maggio's Restaurant; the Musicians' Club, in the basement of the Musicians' Union, and the Music Box, nitery.

The heat will be off midnight Friday, but since the liquor curfew is midnight, the 15 bars will have to wait until Saturday to transact fizz biz.

Night spots lucky enough to retain their liquor-dispensing rights during the dry spell for the hostelries and 11 other drinkeries noticed an increase in the coin coming over the bar.

Three of the hotels, Sir Francis Drake, Mark Hopkins and St. Francis, were involved in the juvenile vice investigation, in which two girls, 12 and 13, listed the bars where, they claimed, they had been permitted to guzzle, in company with men, with no questions asked.

The Palace hotel's license was suspended in a separate case for sale to minors and to soldiers during restricted hours.

With exception of the hostelries, most of the spots handed a five-day ban do not have floor shows or entertainment to any great extent.

Phil Kaye's Clean Bill

Philadelphia, Jan. 12.

Phil Kaye, comic and nitery m.c. who is making a tour with a USO-Camp Shows tab unit, was exonerated of draft violation charges at a hearing before U. S. Commissioner Norman J. Griffin last week.

It was testified he was in good standing with his draft board.

Armand Buisseret's orch opens today (Wed.) in The Tavern of the Bismarck hotel, Chicago. Succeeds Edith Lorand's band, in The Tavern for the past six months.

Now salooning at the
CHEZ PAREE
CHICAGO
a little late
MERRY CHRISTMAS
JOE E. LEWIS
At the Piano
AUSTIN MACK

Leon-Eddie Pickets Exit As 'Good Faith' Move

The Associated Actors and Artistes of America last week withdrew its pickets from Leon & Eddie's nitery, N. Y.

Move was requested by the nitery operators, as evidence of the Four A's 'good faith,' before they would agree to resume negotiations for a contract for the club.

4A's Suspends Diosa Costello; Crossed Pickets

Diosa Costello drew a 60-day suspension from the international board of the Associated Actors and Artistes of America for action unbecoming a Four A's member as a result of crossing the Four A's picket line at the Leon & Eddie's nitery in New York. The suspension is effective Feb. 1. Suspension means she can't work in any Four A's accredited theatre, etc.

Miss Costello, crossed the line last December with the international board tackling the problem at its last meeting (7). Understood that the Four A's suspended Miss Costello only after she refused to apologize to the board for crossing the line.

In previous disciplinary actions, including those against several headliners, the Four A's let the offenders off with a reprimand after they acknowledged their mistaken judgment and issued a statement supporting the Four A's action against the nitery.

Fehr Left 60G Estate; Had Given Away Much Of One-Time Fortune

Milwaukee, Jan. 12.

Although Herman Fehr, one of the organizers of the Orpheum circuit, who died Dec. 31, was long rated as a multi-millionaire, filing of his will for probate before Judge Charles A. Hansen has disclosed that his remaining estate consisted of only $50,000 in personal property and $10,000 in real estate. He was a bachelor and his property was left to relatives, except for a $20,000 trust fund set up for his secretary, Ida Gehrz, to provide her with an income during her lifetime, after which the fund reverts to the estate.

Fehr is reported to have given away much of his money anonymously. In one year he's said to have purchased $50,000 homes for each of five relatives.

10 Weeks Vaude

Continued from page 45

film policy with a price tilt. At present it is alternating between moveovers from the Fox-Oakland and Paramount and subordinate first runs.

Maryland, Balto, to Vaude

Baltimore, Jan. 12.

Maryland theatre, onetime local stand of bigtime vaude under the ownership of the Kernan & Schanberger interests, reopens this week (Fri.) with vaude and pix on a grind policy at pop prices. Purchased last summer by C. W. Hicks, operator of local nabe chain, from the Penn Mutual Life Ins. Co., which took over the property from the Kernan estate, house was previously utilized for years as an indie legit house and for occasional roadshow films.

Current policy is new venture for Hicks, who has built a chain of six subsequent-run picture houses and recently broadened out to take in the sureseater Little and the downtown Mayfair, previously the legit Auditorium, also a former Kernan property. Managing for Hicks is Lee K. Holland, from Washington. Arthur Fisher is booking, with inaugural bill headed by George Givot and including Irene Vermillion, Bert Nagle & Co., Hi, Lo, Jack and the Dame and Helene Denizon. House orchestra will be directed by Joe Imbrogulio.

Reopening of Maryland brings town's count of vauders to three.

Philly Theatre Won't Send Anymore Talent to Canteen Because of 'Insult'

Philadelphia, Jan. 12.

Management of the Carman, a North Philly vaudfilmer, has announced that it will no longer send its shows to entertain at the local Stage Door Canteen because of an alleged 'insult' to the cast of a show by a group indirectly connected with the Canteen.

The action, announced through officials of the American Guild of Variety Artists, was taken when a troupe playing at the Carman was suddenly cancelled after being booked to appear at a ball being held for the benefit of the Canteen.

In the troupe were Chaz Chase, the Gaudsmith Brothers and others. They had been asked to appear cuffo at the Headdress Ball at the Bellevue-Stratford hotel, staged by Philly's social set, the proceeds of which was to go to the Canteen.

The ball was being held on a Saturday night after the closing show at the Carman. At the last minute, however, Florence Bernard, local booker who was corralling talent for the ball, was notified by Mrs. Edward J. MacMullen, chairman, that she didn't want the Carman show to perform. Reason Mrs. MacMullen gave was that no transportation was available.

Speaking for the actors, Dick Mayo, executive secretary of the AGVA local, said:

'That alibi given by Mrs. MacMullen was plain phoney. The actors were willing to pay for their own transportation and were even willing to come to the Bellevue by subway. Their cancellation was just a plain insult to them and to actors in general.'

Mayo, however, said that AGVA would not hold the incident against the Stage Door Canteen itself but would discourage its members from appearing at any function with which Mrs. MacMullen was connected. Mrs. MacMullen is social director at the Bellevue-Stratford hotel.

The MacMullen-Carman incident highlighted a stormy meeting of the Canteen committee at which Mrs. Meyer Davis, wife of the bandleader, announced she was 'taking a leave of absence to write a concerto.' Mrs. Davis was vice-chairman of the entertainment committee of the Canteen. Her friends said that she was 'fed up' with bickering on the committee and was taking the leave of absence as a graceful way out. She was one of the most active Canteen workers. Another committee member, Mrs. Sarah Welsh, also said she was 'taking a leave of absence' to take a rest.

Central, Passaic, Forced By Fuel Oil Cut to Reduce Vaudfilm Policy to 4 Days

First known instance in New York metropolitan area of vaudfilm house being seriously affected by the 45% fuel oil curtailment is the Central theatre, Passaic, N. J. Starting tomorrow (14), house goes on a four-day policy instead of previous full-week schedule. Central has been shuttered since Monday (11) and will remain closed in future on Mondays, Tuesdays and Wednesdays.

Explained by John E. Ackerman, of Passaic, owner and operator of house, that it's impossible to convert furnace from fuel oil to coal. When built only a few years ago no provisions were even made for a coal chute in case of emergency.

Switch in policy resulted in cancellation of full-week bookings for four name bands and their units and drawing up of new contracts on the four-day basis. All of the bands involved, including Ray Kinney, Vincent Lopez, Vaughn Monroe and Duke Ellington, agreed to the policy switch, which was effected without any hitch, according to Arthur Fisher, who books the house. Theatre tees off on four-day policy with 'Salute to Hawaii,' the Kinney unit.

Biz has been particularly strong at Passaic spot on weekends, although early-week semester, according to house operator, had also been profitable. Films for most part have been weakies, but it's the bands that have been drawing them in.

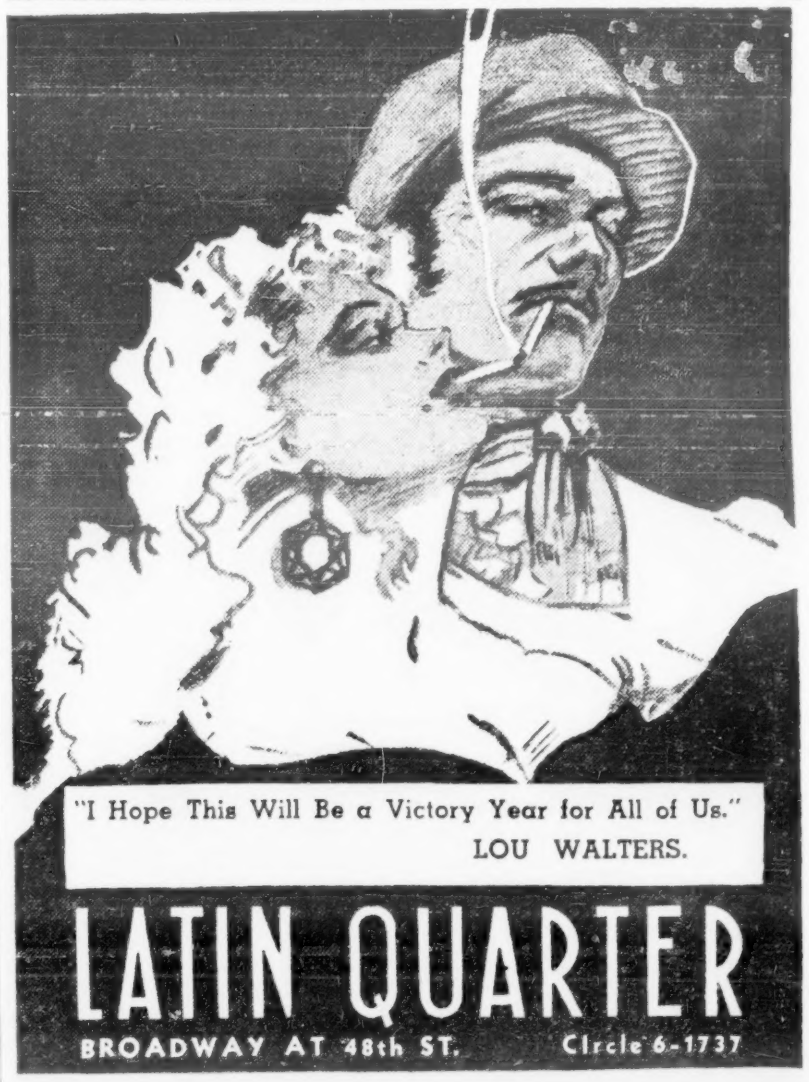
BETTY BRYANT BALKS AT BILLING AND WALKS

Betty Bryant, songstress, who opened at Mon Paree, east side N.Y. nitery, on Thursday (7), walked out Saturday night, although booked in for two weeks.

The songstress leaves for Florida next week. She complained she was poorly spotted and billed.

Sybil Graesser, singing pianist, added to entertainers at Mercur's Music Bar in Pittsburgh.

AT LIBERTY
Cowboy Radio Star, Trick and Fancy Shooting with revolver and rifle; songs with guitar . . . Complete wardrobe and equipment. Available immediately, write or wire Bill Johnson, P. O. Box 61, Hillside, New Jersey.



Variety Bills

WEEK OF JAN. 15

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
State (14)
4 Kit Kats
Cora & Bill Baird
Cerney Twins
3 Sailors
Benny Fields
Joe Rines Orc

PITTSBURGH
Stanley (15)
Sammy Kaye Orc

WASHINGTON
Capitol (15)
Xavier Cugat Orc
Johnny Burke
Carmen Castillo
Roaul & Eva Reyes
Lina Romay

RKO

BOSTON
Boston (14)
Best Foot For'd (7)
Woody Herman Or
Pat Henning
Sydell & Spotty
Rollo & V Pickert

CHAMPAIGN
Virginia (15-16)
Bombshells 1943

CLEVELAND
Palace (15)
Henry Busse Orc
3 Samuels
Yvette
Jackie Green
(8)
Bob Allen Orc
Ross Wyse, Jr.
Dolly Dawn
Edwin & Collyer
Rufe Davis

COLUMBUS
Palace (19-21)
Stan Kenton Orc
Diosa Costello
Jackie Miles
Deep River Boys
(12-14)
Hal McIntyre Orc
Minevitch Rascals
Doris Dupont
Tim Herbert

DAYTON
Colonial (15)
Johnny Long Orc
The Gaudsmiths
Evelyn Farney
Val Irving
(8)
G. White Scandals

ROCHESTER
Temple (15-17)
Tommy Tucker Orc
(8-10)
Duke Ellington Or
Betty Roche
Jimmy Britton
Patterson & Jack'n
Al Gustin
Lillian Fitzgerald

Warner

NEW YORK CITY
(Strand 14)
Jimmy Dorsey Orc
Billy Rayes
(8)
Jimmy Dorsey Orc
Billy Rayes

PHILADELPHIA
Earle (15)
Cab Calloway Orc
Paul Dinky & Eddy
Honi Coles
Cholly & Dotty
Anise Boyer
The Cabaliers
Calloway Rug Cuts
Cab Jivers
J. C. Hears
Jonah Jones
(8)
Sammy Kaye Orc
Criss Cross
Don Cummings

PITTSBURGH
Stanley (15)
Sammy Kaye Orc
Criss Cross
Don Cummings
(8)
Jan Savitt Orch
Hal Le Roy
Virginia Austin

WASHINGTON
Earle (15)
Roxyettes
Rufe Davis
The Cristianis
Jeanne Lanier
(8)
Roxyettes
Dave Apollon Orch
3 Ross Sisters
Kim Loo Sisters

Independent

NEW YORK CITY
Music Hall (14)
Thelma Kaye
Dave Mallin
Gautier's Bracklay's
Albert Gifford
Shayne & Armstr'g

Broadhurst (16)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman

Roxy (13)
Carmen Miranda
Archie Robbins
Sherman & Seckler
Stan Ross
Nicholas Bros

Windsor (15-17)
Bobby Byrne Orc
Joan Edwards
Harry Savoy Co.
Primrose & Gold
Stan Sheer

BROOKLYN
Flatbush (15-17)
Gracie Barrie Orc
Hal Le Roy
Smoothies
Jackie Miles
The Marvelettes

Marine (17)
Betty Austin
Ida Warren
(3 to fill)

Mayfair (16)
Betty Austin
Ida Warren
(3 to fill)

LONG ISLAND
Jamaica (14)
Rita Williams
(4 to fill)
(14-17)
The 4 Earls
Nash & Evans
Vic Hyde
Alberto Torres Co.
Judson Cole

Lynbrook (14-16)
Ellen Mitchell
Kirk & Madeline
(3 to fill)

Sunnyside (17)
Ellen Mitchell
Kirk & Madeline
(3 to fill)

AKRON
Palace (15-18)
G. White's Scandals

ATLANTIC CITY
Steel P. (17th only)
France & LaPell
Lee Simons & Joey
Ben Beri
Burns & Evelyn

BALTIMORE
Hippodrome (15)
Fraser & Roberts S
Happy Johnny Co.
Frank Gaby Co.
Bobby Sherwood O

State (14-16)
Louis & Cherie
Mona Windell
Manny King Co.
Chas. Colbert Co.
(17-20)
Wilson Duo
3 Galli Sisters
E. Cleve & Kellar
The Drakes

BRIDGEPORT
Lyric (11-13)
Bob Chester Orc
3 Wells
Wilfred Dubois
Harry Savoy

CAMDEN
Towers (15-17)
The Haughtons
Ted Leary
Ray & Harrison
Slim Timblin Co.
6 Debutones

ELIZABETH
Liberty (14-17)
Lane & Lovebirds
Roy Rogers
Delage & Shirley
Don Francisco Co.
(1 to fill)

FALL RIVER
Empire (12-14)
E. Carroll's Vanities

HARTFORD
State (15-17)
E. Carroll's Vanities

HOLLYWOOD
El Capitan (16)
Ken Murray
Gene Austin
Marie Wilson
Hoffman & Rebner
Fred Sanborn
Jack Mulhall
Roy Davis
Grace Poggi & Igor
H'w'd Eldrilovelies
Helen Charleston
Joyce Duffin
Doris Sherrell
Julia Rooney
Vivian Marshall
Lorraine Page
Jimmy O'Brien
Park & Clifford
Maidee & Ray
Kandy & Koko
Renfrew & 'Daisy'
Glamourlovelies
Carlton Kelsey's Or

NEWARK
Adams (15)
Art Jarrett Orc
Dave Apollon Co.
Bea Wain
Remos & Midgets

PASSAIC
Central (14-17)
Salute Hawaii

PATERSON
Majestic (14-17)
Balzer Sisters
Ross & Bennett
Jack Waldron
(18-20)
Louis & Cherie
Lucille Mathews
Chas. Colbert Co.

PHILADELPHIA
Carman (15)
France & LaPell
Lee Simons & Joey
Burns & Evelyn

Fay's (15)
John Kirby Orc
Little Tough Guys
Ghezzis
Katherine Harris

PROVIDENCE
Met (15-17)
Marion Hutton Co.
Glen Gray Orc
DeVal Merle & Lee
Cy Reeves

WASHINGTON
Howard (15)
Jimmy Lunceford O
Mabel Scott
Moore & Harris
Miller Bros & Lois
Bob Howard

WATERBURY
Poli's (13-14)
Marion Hutton Co.
DeVal Merle & Lee
Pape & Conchita
Tom O'Neal
May & Green

WOONSOCKET
New Park (15-17)
Mark Huley Co.
Kay & Kendalls
Tommy & Lucy
May & Green
Viola Layne

WORCESTER
Plymouth (11-13)
Tommy Tucker Orc
Remos Midgets
Don Rice

UTICA
Stanley (19-21)
Tommy Tucker Orc
Sterner Sisters
(13-14)
Duke Ellington Orc
Lillian Fitzgerald
Jigsaw Jackson
Patterson & Jacks'n

Cabaret Bills

NEW YORK CITY

Algiers
Frankie Masters Or
Phyllis Myles
Lao & Monsita
Odaliques (6)

Aquarium Rest.
Berry Bros Orc
Frank Porter Orc

Bill Bertolotti's
Kathryn Harvey
Evelyn Daw
Moya Gifford
Peggy Anne Ellis
Lynn & Marianne
Norma Lucero
Pat Ogden
Helen Stuart
Don Sylvio Orc
Roberto Orc

Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette

Cafe Life
Diane Courtney
Smith & Boyd
Don Tannen
Bobby Parks Orc
Leonardo Orc

Cafe Society (Midtown)
Zero Mostel
Hazel Scott
B & E Kraft
Bill Moore Trio
Teddy Wilson Orc

Cafe Society (Village)
Baby Hines Revuers
Albert Ammons
Pete Johnson
Jericho Quintet
Georgie James Bd

Casbah
Reva Reyes
Elsie Houston
Del Torro
Paul Taubman
Don Maya, Orc

Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc

Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers

Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys

Club 18
Ann White
Frankie Hyers
Bud Sweeney
Carrie Finnell
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc

Club 51
Jackie Green
Ginger Britton
Patsy Ann
Patricia Ryan
Pearl Williams
Archie Towne

Club 1-2-3
Roger Stearns
Myra Kingsley

Copacabana
Sophie Tucker
The De Marcos
Giga San Juan
Fernando Alvarez
Samba Sirens
Ted Straeter Orc
Frank Marti Orc

Jack Dempsey's
Mugsy Spanier
Terry Sands
Ragtimers
Ross MacLean
Milt Herth 3

Diamond Horseshoe
Harriet Hector
W C. Handy
Pansy the Horse
Willie Solar
Paula Valera

El Chico
Dorita & Valero
Marga Chiesa
Teresita Osta
Juan Jose Saro
Inca Indian Trio
Juanito Sanabria Or

El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald

Famous Door
Zorita
Frances Wayne
Roy Stevens Orc
Lennie Kent Orc

Greenwich Village Inn
Frances Faye
Winten & Diane
Allen Hughes
Mildred Ray Gls.
Dinorah Orc
Irv. Carroll Orc.

Havana-Madrid
Noro Morales Orc
Rosita Rios
Rayito De Sol
Oscar Lopez
Paplito & Lilon
Pepito Orc

Hickory House
Milton Page
Ancil Sweet
Jean Murray
Larry Bennett Orc

Hotel Astor (Columbia Room)
Ralph Rotgers Orch

Cocktail Lounge
Dick Kuhn

Hotel Belmont Plaza (Glass Hat)
Shirl Thomas
Castain & Barry
Anita Rosal
Joe Pafumy Orc
Hal Saunders Orc

Hotel Biltmore
Heasley Twins
Hazel Franklin
Ray Heatherton Orc

Hotel Commodore (Century Room)
Four V's
Marylin Duke
Ziggy Talent
R & E Reyes
Peter Rotunda Orc
Vaughn Monroe Orc

Hotel Edison
Blue Barron Orc

Hotel Essex House (Casino on Park)
Nick D'Anugo Orc

Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikal
Lani McIntyre Orc
Kea Lake
Leilani Iaea

Hotel Lincoln (Blue Room)
Abe Lyman Orc

Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc

Hotel New Yorker (Terrace Room)
Sonny Dunham
The Clymas
Capella & Patricia
The Gibsons
Dick Warren Orc

Iceland Restaurant
Danny White
Brady & Barton
Nils & Nadynne
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc

Don Julio's
Reuban & Alicia
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc

Jimmy Kelly's
Glenda Hope
Helen Holmes
Renee
Eleanor Russell
Monmartre Boys
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc

Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Dorothy Manners
Thelma Carpenter
Geo Woods Orc

La Conga
Carmen Amaya (8)
Jose Curbello
Machito Orc
Jack Harris Orc.

La Martinique
Jane Pickens
Larry Huard
Los Gitanillos
Escalita
Ray McGregor
Martiniqueens
Maxi Bergere Orc
Sorasses Orc

Latin Quarter
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bisselle & Farley

Hotel Park Central (Cocoanut Grove)
Bill Russell
Daro & Corda
Dell O'Dell
Lazara & Cast'lanos
Arturo Arturos Orc
Betancourt Orc
Bunny Howard

(Royal Palm)
Dell O'Dell
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard

Hotel Pennsylvania (Cafe Rouge)
Charlie Spivok Orc
June Hutton
Gary Stevens
Stardusters

Hotel Pierre (Cotillion Room)
Bill & Cora Baird
Myrus
Stanley Melba Orc

Hotel Plaza (Persian Room)
Carol Bruce
John Hoysradt
Columbus & Carroll

Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch

Hotel Savoy Plaza (Cafe Lounge)
Larry Adler
David Le Winter
Roy Ross Orc

Hotel Sheraton (Satire Room)
Adele
Hal Yates
Jerri Blanchard
Townsmen Orc

Hotel St. Moritz
Ford Harrison Orc
Dolores Del Carmen

Hotel St. Regis (Iridium Room)
Ethel Smith Ens
Paull Sparr Orc

(Maisonette)
Bob Terry Orc
Freddy Miller Orc

Hotel Taft
Vincent Lopez Orc

Hotel Waldorf-Astoria Wedgwood Room
Tito Guizar
Hartmans
Mischa Borr Orc
Sarmen Cavallaro O

Lounge Rest.
Michael Zarin Orc

Hotel Warwick (Raleigh Room)
Vicki George

Hurricane
Rigoletto Bros.
Frank Paris
Robin Adair
Sande Williams Orc
Bob Kennedy
Guili-Guili
Dorothy Killer
Quinto Tores
Thea Lind
Ducide Kerekgarto
Carola
Harmonettes
Hiberd, Bird & LaR
Mickey King
Carol Raye
Wally Wanger Line
Don McGrane Orc
Henry Noll Orc
Ben Yost Vikings

La Vie Parisienne
Josh White
Rasha & Mirko
G Ray Terrell
John Sebastian
Irvine Orton
Lou Springer
Libby Holman
Gabrielle

Leon & Eddie's
Eddie Davis
Pritchard & Lord
Terry Sis
Gonzales Trio

Little Club
Fred Keating
Yvonne Bouvier
Joy Lyons
Maurice Osman

Mon Paree
Sammy Walsh
Adelaide Moffet
Roberta Ramon
Ramon & Carita
Jane Kean
Mon Paree Pretties
Bill Glass Orc

Monte Carlo
Sonny Kendis Orc
Quinton Orc
Narita
Joe Fejer

19th Hole Club
Steve Murray
Barbara Lee
Chiquita Ventzla
Mickey Mallory
Milt Mann Orc

Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster

Onyx Club
Billy Daniels
Pete Brown
Willie Dukes
Toy Wilson

Old Roumanian
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne

Place Elegante
Jerry Stanton
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc

Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc

Rainbow Inn
Chick Darrow
Nan Houston
'Jadin' Wong
Doris Ruby
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc

Riobamba
Mitzi Green
Chandra Kaly Ders
Romo Vincent
Ann Graham
Nat Brandwynne O
Chavez Orc

Rogers Corner
Korn Kobblers
Juan Makula Orc
Frankie Little
Harry Lefcourt Orc
Harold Richards
Barbary Coast Boys
Jeanne Claire
Charlie Carlile
Johnny Pineapple O

Ruban Bleu
Milli Monti
Eddie Mayehoff
Delta Rhythm Boys
Portia Morrow
Herbert Kingsley
Herman Chittison 3

Russian Kretchma
Daria Birse
Lola Zalipskaya
Sonya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff

Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King

Stork Club
Grace Reilly
Charles Baum Orc
Fausto Curbelo Orc
Mike Markel Orc

The Place
Irene Darkley
Pat Rine
Evelyn Brock
Skeets Tolbert

Ubangi Club
Lovely Lane
Jerry Smith
Tondelayo & Lopez
Peck & Peck
D Wilson & Frachy
Columbus Orc

Versailles
Emil Coleman Orc
Panchito Orc
Elsa Maxwell
Dean Murphy
Marina
Ellsworth [illegible]
Carole & Sherod
Gilbert Darnell
Conover Cover Gls

Village Barn
Lucy Costello
John Griffin
Blentons
Diane Davis
Alkali Ike
Al Robinson

Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Berni Gould
Laura Duncan
Don Fry

Wivel
Bob Lee
The McArthurs
Chas Bowman Orc
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Kostelanetz St.L. Guester

St. Louis, Jan. 12.

Andre Kostelanetz will make his initial p.a. here Jan. 28 when he serves as guest conductor at a special concert of the St. Louis symph orch in the opera house of the Municipal auditorium. His program will include works by Jerome Kern, Aaron Copland, Maurice Ravel, George Gershwin, Ferde Grofe and Richard Wagner.

The house will be scaled to $2.

Unit Reviews

BEST FOOT FORWARD

(LOEW'S STATE, N. Y.)

Tabloid edition of George Abbott's musical comedy production, with Marty May, Joy Hodges, Maureen Cannon, Betty Anne Neiman, Four Franks, Lynn Bros. (2), chorus; 'White Cargo' (M-G).

Having had his 'Pal Joey' and 'Too Many Girls' productions tour at reduced rates with second casts, George Abbott is now going further by forming a unit version of his 'Best Foot Forward,' for presentation in vaudfilm houses, and is using his name in the billing. This troupe broke in at Providence and after two other one-week stands, is now playing Loew's State, N. Y., before going to Washington and a long road trek. In a few weeks another Abbott show of earlier this season, 'Beat the Band,' is to go out with Leonard Sues, a name band and a semi-name singer, possibly Bea Wain. It will stress the hit musical number from that show, 'Steam On the Beam.'

'Best Foot Forward,' whatever it may do for or to the Abbott prestige, should be a financial cleanup. The producer is selling it at a straight $7,000-a-week figure, which should allow him ample profit. And, according to the attendance at the State opening night (Thursday), there should be plenty of margin over the $7,000 for the theatre. As to the effect on Abbott's rep, that's another matter. This show, at least, can hardly do his name any good, but possibly it won't make any difference with the public that pays $4.40 for a legit musical. Or maybe Abbott figures the coin is worth it.

As seen in this version, 'Best Foot Forward' bears little resemblance to the original. Only Marty May, Maureen Cannon, Betty Anne Neiman and a few of the chorus are from the original company. Joy Hodges appeared in the show late in the New York run, having succeeded Rosemary Lane, while the Four Franks went into the cast for the Chicago engagement and the Lynn Brothers act was formed by two lads from the chorus. Same costumes are used, but drops have replaced the original sets.

Six of the original songs are retained. They are, in order of presentation, 'Where Do You Travel?' 'Lady Bird,' 'Sing the Blues,' 'What Do You Think I Am?', 'Three B's' and 'Buckle Down, Winsocki.' 'Travel' is sung by May and Miss Neiman, with the latter doing her tap routine from the original show. 'Lady Bird' is sung and danced by Miss Cannon. 'Sing the Blues' is sung by Miss Hodges and 'What Do You Think I Am?' by Miss Hodges and May. 'Three B's' is sung by the Misses Cannon, Neiman and Ollie Frank, while 'Winsocki' is sung by the entire troupe as the finale.

There's little of the original plot left, and that little is too much. Every time a member of the company comes to the footlights to sketch in the plot situation the show sags. Couple of the musical numbers get by moderately, such as 'Three B's' and 'Winsocki,' but generally the top moments of the show are the more or straight vaude portions. They include May's comedy spiel from the runway, the roughhouse clowning (a vaude standard) of the Four Franks and two unique acrobatic tap routines by the Lynn Brothers. Somehow vanished is the youthful air of the cast and the infectious vitality of the chorus, while also missed is Miss Cannon's appealing 'Lady in the Dark' ballad.

Hobe.

BOMBSHELLS OF 1943

(ORIENTAL, CHI)

Chicago, Jan. 2.

Hal Sherman, Val Setz, Lowe, Hite & Stanley, Harry King & Arlina, Martin & Allen, Curley Van, Chorus (20), Jule Shakman, musical director.

Harry Howard's latest unit follows the lines of his previous efforts. It is nicely mounted and beautifully costumed. Chorus and showgirls are good looking and have fairly interesting routines and parade numbers. Show proves entertaining in all respects.

Following the opening number and a syncopated wedding bit, Harry King and Arlina dish out a neat line of tapping as singles and a team. King has some good tricks and the girl leans toward the jitterbug style. Left to heavy applause.

Val Setz holds the deuce spot with ball juggling and manipulation of a disc on an umbrella, and he returns in the next production number, a South American one, for some brief unicycle work, juggling of cane, hat and cigar and radium-painted Indian clubs. Was well liked.

Hal Sherman is a hit next with his comedy dancing and talk, and Martin and Allen contribute clean-cut hand balancing to fine returns.

A gladiator formation by the girls is colorful and Lowe, Hite and Stanley garnered much applause with comedy work accentuated by their contrast in sizes from midget to giant. Boys are working in gob outfits in this show.

Finale is of patriotic flavor. As Curley Van sings a medley based on 'God Bless America,' showgirls representing tanks, cannon, planes, cartridges, and battleships parade. Entire company on as backdrop changes into American flag.

Loop.

New Acts

JANE FRASER and ROBERTS SISTERS
Dancing
6 Mins.
Apollo theatre, N. Y.

Jane Fraser and the Roberts Sisters are a young, good-looking trio who seem slated for better things. They're still in the tryout stage, being together only a few weeks, but their potential hoofing ability is amply demonstrated at the colored Apollo theatre, where they are the only white act on the bill. One factor against them here is the poor background given them by the band.

The threesome will invoke inevitable comparison to Tip, Tap and Toe in type of dancing they do, since the girls also rely on the three large drum platforms. It would be best perhaps if they trusted to their straight hoofing and eliminated the props.

Okay for lesser niteries and as bill-openers in the vaudfilmers when once they get straightened out.

Kahn.

STANLEY SCHERR
Mimic
8 Mins.
Flatbush, B'klyn.

Young in appearance and experience, Stanley Scherr, fresh out of the amateurs, scored at this viewing with a routine of good imitations of w. k. entertainers. His takeoff of Hitler and an impression of Winston Churchill were weaker, yet also pleased the audience.

Scherr has a nice line of comedy chatter, but needs grooming and polish before he's ready for the better theatres and niteries.

Fran.

Drop Mats

Continued from page 7

Loew's, RKO, Warners and Paramount have converted to coal already where oil was formerly used, and many of them are advertising the fact as a boxoffice comeon. In the downtown N. Y. section, theatres that formerly heated with oil are using the steam service of the N. Y. Steam Co., which pipes the heat to the theatres from a central plant.

Troy, N. Y., Jan. 12.

The State is the first of the all-day film houses in Troy to eliminate matinees Monday through Friday, due to the shortage of fuel oil.

The management advertised the reason for the dropping of weekday matinees.

No Fuel Problem In Boston; Gas OK Too

Boston, Jan. 12.

The Hub's film houses will ride out the fuel crisis very neatly, according to a survey of their heating problems. All but a handful use the piped heat of the Boston Edison Co., and of those which do not, not one uses oil.

As for the legit theatres, all six have coal-fired boilers, and customers have been complaining about the heat rather than the cold.

The poor, harassed nightclubs which have in recent weeks had vertigo trying to measure up to the stringent fire hazard measures, are fairly well off, although some of them have had difficulty converting their heating plants to coal. The grade A spots either use Edison heat or coal, and those which do not are making frantic efforts to make the change-over. Many of them, of course, are located in hotels or other large buildings, and heating is not an individual problem.

In outyling districts, some of the smaller chain theatres of E. M. Loew are likely to fold, but none has so far succumbed. Even if they manage to convert—and conversion is virtually an OPA dictum—some of the suburban theatres will have to close for lack of patronage.

Xavier Cugat and his rhumba crew signed for 'Victory Caravan,' Sam Bischoff production at Columbia.

STANLEY, PITT

Pittsburgh, Jan. 8.

Jan Savitt Orch (18), Hal LeRoy, Virginia Austin, Joe Martin, Eugenie Baird, Buddy Welcome; 'Reunion in France' (M-G).

Best band Jan Savitt has ever brought to WB deluxer is his present one. It's the biggest, too—18 men—with the addition of four violins and a viola. Savitt is a first-class fiddler himself and his crack arrangements capitalize on the string augmentation. Not that he has neglected the brasses or the reeds, but even when they're in the lead, there's always a tonal background from the boys with the bows. Like Tommy Dorsey, Savitt's veering to a slightly symphonic style, in sweet or hot, and it's enormously effective. Everything's lushly melodic.

Snappy opening is followed by Joe Martin, featured vocalist who steps down from violin section for three numbers. Although pipes are only ordinary, Savitt sees to it that Martin takes no unnecessary chances, giving him three such surefire ballads as 'There Are Such Things,' 'When the Lights Go On Again' and 'Dearly Beloved.' Nobody could possibly miss with that line-up. Virginia Austin, whose last appearance in town was at a nitery, the Yacht Club, remains among the topnotchers in the puppet game, and her act's classy. Finish, when she has a big doll manipulating a smaller one and the latter working with an even smaller one, sews a smash up for her.

Savitt's next is a corking arrangement of 'American Concerto,' in which he takes a turn on the fiddle himself, and that's the cue for Eugenie Baird, a local gal who has come a long way since she pulled stakes here couple of years ago. A newcomer with Savitt, having left Tony Pastor only recently, she's a looker and sells sex-appeal and songs with equal ease. Whams across 'Why Don't You Do Right,' 'Something to Remember You By' and 'I Had the Craziest Dream,' all of 'em with eye and hip suggestions, and she's on the beam vocally and visually.

'Nine Twenty Special' gives flock of bandsmen a chance for a brief solo, and then Buddy Welcome, roly-poly sax player, steps down to jingle 'Praise the Lord,' 'I Gotta' Touch of Texas' and 'Five By Five.' They liked him here. Band follows up with a swell job on a Gershwin medley, played in semi-classical vein and starting with 'Somebody Loves Me' and ending on 'Summertime.' It's the orch's high point and spotted just right. Next-to-closing Hal LeRoy ties things up, as he's always done locally, with his eccentric legmania. His tap routine while sitting on a chair is the clincher, but a number LeRoy announces he did in recent 'Count Me In' is likewise socko. Hoofer had to beg off. Band winds up with a medley of patriotic airs.

Biz very good but the usual complement of hoodlums at every opening show here made things occasionally a little tough on the customers who came for entertainment only. Usherettes had to call for police help on a couple of occasions. *Cohen.*

TOWER, K. C.

Kansas City, Jan. 8.

William El Cota & Beatrice, Dillon & Parlow, Anita Jakobi, Bob Nelson, Alfred Spriester, Tower Orch with Don Tiff, Mike Carle & Marilyn Ballinger; 'Great Impersonation' (U) and 'Over My Dead Body' (20th).

No big names up in the lights at the Tower this week, but the house is headed toward a slightly better than average take with a dual screen bill and a 40-minute stage show which includes four standard acts, a 'Discovery Night' winner and the house orch.

Show opens with arrangement by Don Tiff of 'When Lights Go On Again,' played by the orch in restrained manner. Marilyn Ballinger, featured regularly with band, steps out front for two choruses to win a nice hand. First act is Anita Jakobi, blonde pretty, who has one of the best acro dance turns seen at the Tower in recent months. Her backbends and other usual flips are exceptionally smooth. Off after finale to 'Beguine.' Second spot goes to 'Discovery Night' winner, Alfred Spriester, a 13-year-old trumpet player. He does 'My Buddy' in an acceptable manner.

Comedy is accented by Dillon & Parlow, who come on next for a combination of juggling and novelty dancing. Man is good with the Indian clubs. His best bit is juggling the customary three balls, progressing from a standing position to lying flat on the stage and up again, without missing a beat. Girl is at her best when doing odd or impressionistic steps. Finale is a take-off on adagio and ballroom duos and is worth the palm-whacking it gets.

Bob Nelson, who doubles as m.c., is next-to-closing with a single. He opens with 'Broadway Lullaby,' and then goes into a line of patter during which he frequently uses 'You, Too, Lady?' as a gag-line. Off after a chorus of 'Smile, Darn You, Smile.' Closing spot goes to William El Cota & Beatrice, another duo accenting comedy. He does 'William Tell' overture straight on the xylophone and later 'This Is the Army, Mr. Jones.' Girl does takeoffs of toe and aesthetic dancers. Finish is a medley of 'Anchors Aweigh,' 'Marine's Hymn' and 'Army Air Corps' on woodpile.

Biz near capacity at first night show. *Earl.*

HIPP, BALTO.

Baltimore, Jan. 9.

Jackie Miles, Lime Trio, Kim Loo Sisters (3), Six Willys, Burns Twins & Evelyn, Felice Iula and House Orch (13); 'Once Upon a Honeymoon' (RKO) (2nd wk.).

This is a fast moving variety layout, nicely paced and held together by Jackie Miles, who has graduated into surer stature since his early chores in the nitery field. Gagging in between acts and holding down a spot of his own, he garners laughs and bats out an assured turn. Opens with fast stepping setto by Burns Twins & Evelyn, who tap out swift routines nicely highlighted by a toe tap spot by the femme. Makes for nice getaway and built to good response when caught.

Kim Loo Sisters, trio of Chinese warblers, follow with nice arrangements of 'Five By Five,' 'Can't Get Out of This Mood' and 'Hip, Hip Hooray,' all to good effect and just right for the Lime Trio, which follows. Limber bodied member works smartly to well routined and smartly timed interlude, good for comedy and strong on novelty. Act has considerable appeal and gives the doings here a nice lift in the right place.

Miles follows with good talk, some of it familiar but smartly delivered for laughs. Does the song title gag and the radio serial stuff and winds up with a funny impression of Bing Crosby getting his start in radio. All builds solidly and effectively.

Six Willys close with club swinging and hoop juggling, and for a colorful finish, a maraca shaking rhumba. Three males and three femmes are smartly attired, make a good appearance and work with a sure and swift touch which grabs the stubholders and keeps them interested to the very blowoff. Miles follows with a bit of patriotic patter which sends the customers out in good mood.

Biz okay for a h.o. and after-holiday week. *Arke.*

KEITH'S, INDPLS.

Indianapolis, Jan. 9.

'Sunny Side Up,' with Britt Wood, Rousse & Co. (2), Seror Twins, the Smileys (2), Phil & Mildred Crane, Three Kings, June Hart, Ed Resener's House Orch; 'A Man's World' (Col).

Britt Wood, making his first stand here since the Lyric became a straight filmer, found a hearty welcome awaiting him at Keith's, where he headlines a varied bill that manages to please the customers. He has same rube act, in which he opens with his harmonica, imitating a bagpipe, then goes into his monolog about the country boy in a city hotel. He sings numerous choruses of his oldie, 'The Covered Wagon Rolled Along' does a rustic dance step and gets two encores. He's liked.

Rousse entertains the kids with a bit of magic, in which he produces objects out of nowhere and makes them disappear. He calls up a couple of youngsters from the house to help out. His stuff is routine but competently handled with the connivance of one femme aide. Seror Twins look so much alike that they create a lot of wonderment at the start by pretending to be single. Quick change stuff. Their odds and ends of comedy are generally amusing. A table-rocking routine is offered by the Smileys, with a climax in which the clown, perched on a chair at the top of a stack of four, finally sways too far. Registers here.

Phil Crane, who runs the show acceptably as m.c., joins his partner, Mildred, in a routine of solos and duets from Victor Herbert and other operettas. Their double on 'Sweethearts' listens well. The three Kings, two gals and a boy, offer fancy balancing routines. The act is generally good, though some of their stuff doesn't quite come off. June Hart plays the accordion and turns on the personality in song and dance routines, with a lively finish on 'Stars and Stripes Forever.' Biz fair when caught. *Corb.*

N. Y. AGVA Appoints 1st Femme Organizer

The New York local of the American Guild of Variety Artists last week appointed its first female organizer, Arlene Cameron, ex-chorus girl and nitery performer.

ADAMS, NEWARK

Newark, Jan. 8.

Bobby Sherwood Orch (16) with Lucille Linwood, Bill Convey, Jack 'Zoot' Sims, Shirley Good, Dick Noel, the Bobettes (4); Lathrop & Lee, Jim Wong and Co. (5), Henny Youngman, Benny Fields; 'Bashful Bachelor' (RKO).

First time here for Bobby Sherwood's new crew and first time this season that supporting acts lend more marquee lustre to stage bill than the featured band. Sherwood has whipped together a 16-piece combo that should be up and coming when the young maestro irons out several defects, particularly in the vocal department. Lucille Linwood, an attractive femme, essays a spiritual, but she's heard to better effect in 'There Are Such Things' and 'Embraceable You.' Bobettes, quartet including two femmes, are heard in 'Down on the Levee' and in another spiritual, but leave much to be desired. Sherwood himself is band's only vocal bet, but leader confines most of his attention to the guitar and trumpet.

Lathrop and Lee, hoofologists, on first with their crack precision tapping and went over big. Jim Wong & Company, five Chinese acros, had a hard time getting off, their dynamic stunts getting plenty of palm-pounding. Sherwood had to go into a number in order to still applause.

Bennie Fields is in closing spot, the minstrel socking across his standard tunes and winning guffaws with his stories of army life. Crowd ate it up.

When caught, Henny Youngman, who m.c'd show, was set for a Kate Smith broadcast and bowed off early. Comic ran through his standard gags and violin routine, mixing in a couple of new nifties good for belly laughs. Had to beg off.

Biz good. *Jona.*

ORIENTAL, CHI

Chicago, Jan. 8.

Henry Busse Orch (18) with Betty Browmell and Harry Shaw, Mary Small, Dave Barry, The Elgins (4); 'The Lady from Chungking' (PRC).

The jive hounds are finding enjoyment this week in the solid stuff Henry Busse is dishing out. In addition, Busse has two particularly good showmanly numbers in 'When Day Is Done,' presented in concert form and featuring the band as a glee club, and an arrangement of 'I Hear a Rhapsody,' for brass choir which featured the muted trombones and trumpets.

Betty Browmell, the band's canary, and Harry Shaw, its balladier, do three numbers and click. The Elgins open the vaude portion of the bill with their standard line of hat throwing and manipulating. Left to nice applause after a session of clever Indian club work.

Dave Barry, who just completed a run at the Chez Paree here, is a hit with numerous impressions of stage and film stars, mixed with a neat line of comedy talk. Does Edward G. Robinson, Humphrey Bogart, Carmen Lombardo, Donald Duck, Jimmy Durante and many others. Had to beg off. Mary Small, next to closing was just what the customers wanted, too. Her voicing of 'Pennsylvania Polka,' 'I'm Getting Tired So I Can Sleep,' 'Praise the Lord,' topped off by a George M. Cohan medley, resulted in resounding applause.

Acts all play in front of Busse band, which has been enhanced by a pleasing stage set and effective lighting. *Morg.*

NATIONAL, L'VILLE

Louisville, Jan. 8.

Ralph Cook, Rex Weber, Earl and Fortune, The Appletons, Mary Beth Sires, Jay Sisters, Lee Leonard. 'Hats Off' (PRC).

Ralph Cook, eccentric comic, has surrounded himself with three good acts, and is in and out of the proceedings, working in specialties and sketches which have a strong burley flavor. Gets plenty of laughs with some timeworn bits, which the patrons seem to like, and gives his supporting acts plenty of opportunity to make themselves solid with the customers.

Top hand garnerer, when caught, was Rex Weber, vet singer, who depends upon a trick voice delivery to get across. He has a flexible mugg, and delivers his songs with a popeyed expression and immovable lips. It's a ventriloquist style of singing which fools the audience, but when he cuts loose with his natural pipes, he shows 'em he's got a wide-ranged voice and knows how to sell a song.

Earl and Fortune, dance team, are plenty o.k. Start out with the standard ballroom stuff, then go into the breakaway dress suit, comedy routine. Go through paces in showmanly manner, with male member adding to their stature by some glib gags which garner laughs. Appletons, two femmes and a man, likewise register with their terps. Specialty is an apache dance, with the man handling the two gals in a roughhouse manner. Act scores heavily here. Mary Beth Sires, vocalist, contributes three pops to generous response, and the Jay Sisters go through a couple of dance routines in standard style, nothing out of the ordinary.

Biz good at second show Friday. *Hold.*

EARLE, PHILLY

Philadelphia, Jan. 10.

Sammy Kaye Orch with Tommy Ryan, Nancy Norman, Arthur Wright, Frank May, Criss Cross, Don Cummings; 'Johnny Comes Marching Home' (U).

Sammy Kaye has hit upon a winning formula for stage work. He has the happy faculty of changing his bill of fare regularly, presenting the current faves with plenty of novelties and excellent voices to keep the customers interested and entertained.

The band tees off with 'When Lights Go On Again,' with Arthur Wright vocalizing. Nancy Norman, talented canary, contributes 'Soldier of Mine' and 'There'll Never Be Another You.' Billy Williams steps off the bandstand to give out with 'This Is the Army,' while Frankie May wows the audience with a rendition of the 'Feuherer's Face.'

Tommy Ryan, the band's star male chirper, is plenty mellow with 'Dearly Beloved' and 'There Are Such Thngs.' Two clicko band numbers with tricky lighting effects give an added zip to Kaye's presentation. One is 'Stardust' and the other a punchy finale, 'Let's Bring New Glory Out of Old Glory,' with entire cost on stage.

As usual, Kaye's gag-novelty, 'So You Want to Lead a Band,' proves a laugh-getter. Cross and his woodenhead 'Looie' garner lots of guffaws and Don Cummings, comic rope-twirler also registers neatly.

House well-filled Sat. night. *Shal.*

CAPITOL, WASH.

Jan. 8.

Will Osborne's Orch, Marianne, Jack Gilford, Florence Hin Lowe, Rhythm Rockets, Sam Jack Kaufman's House Band. 'Reunion in France' (M-G).

Sam Jack Kaufman's band goes highbrow this week with Hungarian Rhapsody. Classical mood is further maintained in Lynn Allison's vocal, 'Spirit Flower,' sung as the finale of the Rhythm Rockets Chinese lantern drill in geisha costumes.

When caught, Florence Hin Lowe woke the customers up with some pretzel bending that was socko. Jack Gilford's movie imitations, ranging from Laurel and Hardy to Charlie Butterworth lose much of their subtleties in this huge house, but his satire on mystery movie cliches inspired some heavy palm beating.

Curtains part for Will Osborne's band. Maestro vocals with 'Moonlight Becomes You,' with Marianne also warbling. Her best is 'Five By Five.' The zoot suit clientele went heavy for Dick Lanahan's pounding of the skins, and the drummer boy's reception was the hottest thing on the program. Band gets best results from imitations of radio signatures. Finale has Rhythm Rockets elevated behind the band for 'Praise the Lord,' done with toy pianos and drums. Rousing finish. *Burm.*

OLYMPIA, MIAMI

Miami, Jan. 7.

Bonnie Baker, Max & His Gang, Lee Simmons & Joey, Ray English, The Maitto Troupe.

Socko on this program is Bonnie Baker, dressed demurely and naively, and dependent mostly on her voice to put over her s.a. She opens with 'Neck of the Chicken,' 'He's My Guy' and 'Met Him on Monday,' and encores with the old standbys, 'Billy,' 'My Resistance Is Low,' and wows the house, of course, with the finale 'Oh, Johnny.'

Rest are standard, Ray English, hoofer with an acrobatic turn, m.c's, does takeoffs on a number of characters, chief feature of each being falling flat on his back. His chatter mediocre.

Max and His Gang, two dogs and trainer in the usual routine, caught the fancy of the audience. Comedy side of the show is Lee Simmons and Joey, who impersonate radio announcers and commercials. Material is slightly blue. Best of the impressions is take off on Winchell, and they close with a mimic of Met Opera, which is louder than funnier.

Show closes with the Maitto Troupe, wire act formerly featured by Ringling. Chinese troupe consists of three girls and a man, act is colorful and they do some tricky and clever juggling and acrobatics on the wire. Notable is when one of the femmes does a forward somersault on the wire.

Biz good. House full at first show.

FLATBUSH, B'KLYN

Bobby Byrne Orch (16), Harry Savoy, Joan Edwards, Primrose & Gold, Stanley Scherr, Jerry Burton, Virginia Maxey; shorts.

With the holidays out of the way, this house has shelved its full week schedule and returns to a weekend playdate with a bill chockful of entertainment. Pacing show is the Bobby Byrne crew, its fourth showing at this spot, the vocals of Joan Edwards and the comedy of Harry Savoy.

The orch opens the show with 'What Is This Thing Called Love,' brings on Jerry Burton, its male vocalist, for a socko piping of 'Smoke Gets in Your Eyes' and 'There Are Such Things,' then makes way for Primrose and Gold, who score with comedy knockabout turn. The male end of the team works with a deadpan that fits nicely into the girl's mugging and falls.

The Byrne orch then comes back with 'Mumbo Jumbo,' a rock number custom-tailored for this audience, and then brings on Virginia Maxey, vocalist. A pert little blonde in a strapless gown, she's solid with a trio of personality tunes, 'Cow Cow Boogie,' 'I Had the Craziest Dream' and 'Strip Polka.'

Stanley Scherr (new act), young mimic, has line of vocal impressions that are socko reproductions. His Donald Duck is particularly effective, since there is a DD short on the bill. Audience, after comparing the imitation with the original, paid off with lusty applause.

Byrne take over with 'Honeysuckle Rose,' revamped to show his ability on the trombone, and then steps aside for Joan Edwards. Despite her long run on the 'Hit Parade' radio program, she had to earn her applause when caught at this spot and did so with a quintet of tunes that covered everything but opera. Opened with 'Great Day,' done with a modernized lyric, went into a torcher, 'Can't Get Out of This Mood,' followed with a novelty, 'Got a Touch of Texas' and then did 'Mr. Five by Five' and 'White Christmas.' Smartly gowned and coiffured, she was topnotch all the way especially with 'Mr. Five,' which contrasts sharply with her appearance and has the added asset of vocal tricks that are usually associated with negro singers and rarely attempted away from Harlem.

Harry Savoy is on last and for 25 minutes kept the customers laughing. He has the same halting, fumbling line of gab that's as funny as his gags. Expert all the way, even to his handling of the hecklers who infest this house.

Orch closes with 'Dancing in the Dark,' with Byrne on the harp.

Biz not up to par. *Fran.*

APOLLO, N. Y.

International Sweethearts of Rhythm Band with Anna Mae Winburn, Evelyn McGee; Bunny Briggs, Glenn & Jenkins, Jane Fraser & Roberts Sisters, Jackie Mabley; 'Prisoners of Japan' (PRC).

This is one of the poorest bills to play the Apollo within recent memory. It all can be laid to the talent dearth that has swept the vaude theatres throughout the nation. This colored Harlem house is consequently suffering at the boxoffice. There isn't any semblance of a name, although the headliner is Jackie Mabley, a burlesque-type of comedienne who's been more or less of a fave in these parts, a frequent booking at the Apollo.

Sharing the top billing with Miss Mabley is the International Sweethearts of Rhythm all-girl band, a conglomerate group of musicians consisting of representatives of varied nationalities. Anna Mae Winburn is the leader, and she's a rather shallow maestro-emcee who indicates little musicianship. Nor, for that matter, do any of the other girls. They are, frankly, rather amateurish on the whole. Evelyn McGee is the band's singing soloist, and she shares the warbling chores with Miss Winburn. Neither of the singers has any ability on that score.

Others on the bill include Bunny Briggs, male tapster, who dances well enough though a negative personality; Glenn and Jenkins, two-man comedy talk team that is strictly from the old school; Miss Mabley, who is doing practically nothing to get laughs. Her forte seems to be her getup and some double entendre talk that isn't even funny. Glenn and Jenkins, who've been around for a quarter-century or more, are still getting laughs, however, despite their old porter act.

Outstanding act on the stage was the three-girl dance team of the Roberts Sisters and Jane Fraser, lone white turn on the layout (New Acts). But top performance in the theatre at the early Saturday evening show was contributed by one colored sailor on the street level. His antics in response to the stage show drew more laughs than anything on the bill. *Kahn.*

B'way Dips; See 'Boys' New Leader At $32,000; 'Doughgirls' Fine 14½G First Full Week, 'Sisters' $22,800

Broadway grosses dropped after the holidays, nearly all shows, including the toppers, being affected. New leader is 'Something for the Boys,' which can get around $32,000 weekly, and will probably do it. Five over-capacity performances started it off for the Mike Todd musical. 'The Doughgirls' had a substantial first initial week and should be a fixture among straight plays.

Some holiday grosses were underestimated in 'Variety's' anniversary edition because of the early press date.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (57th week) (D-789; $3.30). Eased off to around $8,000, still okay.

'Arsenic and Old Lace,' Fulton (103d week) (CD-893; $3.30). Close to $8,000; still turning weekly profits.

'Blithe Spirit,' Booth (61st week) (CD-712; $3.30). Like other long stayers business dipped not far from $9,500.

'By Jupiter,' Shubert (32d week) (M-1,325; $4.40). Not much under $24,000, excellent for popular musical.

'Dark Eyes,' Belasco (CD-1,000; $3.30). Presented by Jed Harris; written by Elena Miranova and Eugenie Leontovich; opens Thursday (14).

'Janie,' Biltmore (18th week) (C-991; $3.30). Will move to another house after Sunday (17); around $8,000, profitable; 'Ask My Friend, Sandy' due here next week.

'Junior Miss,' 46th Street (62d week) (CD-1,347; $2.20). Fared well enough, around $11,000, profitable for run show.

'Let's Face It,' Imperial (59th week) (M-1,326; $4.40). After holiday cleanup down to around $24,000; will tour in early spring or move to another house; under-quoted for holiday week, when gross bettered $30,000.

'Life With Father,' Empire (164th week) (CD-1,062; $3.30). Bettered $11,000, comparatively strong; underestimated for holiday week, when takings were quoted around $17,000.

'My Sister Eileen,' Broadway. Final and 108th week announced although there's chance of staying; rated under $6,000.

'New Faces of 1943,' Ritz (2d week) (R-868; $3.30). Chances still doubtful for intimate revue, estimated around $6,000.

'Nine Girls,' Longacre (D-1,016; $3.30). Presented by A. H. Woods; written by Wilfred H. Pettitt; first called 'This Little Hand'; opens tonight (13).

'Rosalinda,' 44th St. (11th week) (O-1,375; $3.30). Around $29,000 during holiday week though estimated somewhat less; around $24,000 last week, which bettered previous normal weeks.

'Skin of Our Teeth,' Plymouth (8th week) (CD-1,075; $3.85). Not much affected but slightly under normal last week; quoted at $21,500; among leading straightplay grossers.

'Something for the Boys,' Alvin (M-1,357; $4.40). List's new leader should reach $32,000 this week; not far from $21,000 in first five times, including paid preview; $5,900 opening night at $7.70 top.

'Sons o' Fun,' Winter Garden (58th week) (R-1,519; $4.40). Like other run musicals business declined sharply after holiday; $22,500.

'Star and Garter,' Music Box (29th week) (R-991; $4.40). Stood up better than other established musicals; rated over $22,000, not much under normal weeks top takings; Carrie Finnell out of the show.

'Stars on Ice,' Center (26th week) (R-3,000; $1.65). After soaring during a week of 14 performances to $51,600 settled down to normal business; nearly $25,000.

'The Damask Cheek,' Playhouse. Closed Saturday (9) after 12 weeks; moderately good grosses; dropped under $5,000 last week, then illness of star, Flora Robson, announced as forcing fold.

'The Doughgirls,' Lyceum (2d week) (C-1,004; $3.30). Up to $14,500 first full week, excellent; attendance heavy on lower floor and is building upstairs.

'The Eve of St. Mark,' Cort (14th week) (D-1,064; $3.30). Another standout that was little dented last week in the ebb going; better than $16,000.

'The Russian People,' Guild (2d week) (D-958; $3.30). Chances mild; last week around $9,000 which, with subscriptions, is not good; will play Sundays after this week.

'The Pirate,' Beck (7th week) (C-1,214; $3.85). Held to great money, with the quoted gross, $22,400, about as good as any straight show click.

'Uncle Harry,' Hudson (33d week) (D-1,042; $3.30). Satisfactory and should stick through winter; dipped to around $7,500.

'Without Love,' St. James (9th week) (C-1,520; $3.30). Has another five weeks to play although could doubtlessly continue until warm weather; estimated $22,000, close to the best among straight plays.

'You'll See Stars,' Elliott. Drew press lacing and quit; disappeared after three performances.

Added

'Claudia,' Forrest. Closed Saturday (9) after 23 weeks of a repeat date; 56 weeks originally.

Revivals

'The Three Sisters,' Barrymore (D-1,104; $3.85). Quoted at $22,800, slightly over highest figure drawn by other drama standouts; no standees allowed.

'Counsellor-at-Law,' Royale (7th week) (D-1,047; $3.30). Doing well and may stay through winter; last week approached $12,000.

Vaude-Revue

'Show Time,' Broadhurst (17th week) (1,142; $2.75). Quoted around $26,000 for holiday week, tops for engagement; current pace estimated around $18,000.

'ST. MARK' WEAK 10G IN DETROIT

Detroit, Jan. 12.

Following the great holiday grosses here, the rialto, still bright, currently is in a slight doldrum. City's three houses continue bright, with solid weeks ahead, and the present fall-off is taken only as reaction to the previous two-week boom.

In for two weeks at the Cass, 'The Eve of St. Mark' started slowly and was disappointing, getting $10,000 with the top at $2.65. Play had an earlier run here through a presentation by the Catholic Civic Theatre. It will be followed for two weeks by the Boston Comic Opera Co., with Gilbert and Sullivan repertoire on Jan. 18.

Walter Hampden and Cissie Loftus troupe of 'Arsenic and Old Lace' stayed consistent at the Lafayette, ringing in $8,400 in the fifth week with the $1.65 top. Comedy goes another week before 'Watch on the Rhine,' with Margaret Anglin and Walter Gilbert, moves in at the same popular prices.

Edward Everett Horton, back in town with 'Springtime for Henry,' clicked up $7,900 in the second stanza at the Wilson, also at the pop prices of $1.65 top. It marks the ninth week here for the comedy, counting the seven-week stretch a few months earlier. Horton show goes for two weeks more before Charlotte Greenwood takes over Jan. 24 in 'Leaning on Letty.'

'ARSENIC' $20,500 IN WEEK OF SPLITS

Richmond, Jan. 12.

Theatre - hungry Richmonders crowded the Lyric for four sell-out performances of 'Arsenic and Old Lace' last week when the company headed by Boris Karloff brought to town the only legitimate show of the 1942-43 season. Final rally was $9,000.

'Arsenic' played one-nighters rest of the week to total an estimated $20,500 on the whole sesh.

'2 Sons' Slow 5G, SF; 'Corn' Plenty Green, 20G

San Francisco, Jan. 12.

Holding its premiere here, 'The Barber Had Two Sons' is lagging far behind Frisco's other stage presentations.

Estimates for Last Week

'The Corn Is Green,' Curran 1,774; $3.30) (2d wk). Huge $20,000.

'Highlites of 1943,' Alcazar (1,264; $1.65 week nights, $2.20 Saturday) (2d wk). Sid Grauman's vaude revue going over great; $16,000.

'Barber Had Two Sons,' Geary (1,500; $2.75). Slow at $5,000.

'She Lost It in Campeche,' Tivoli (1,600; $1.50) (2d wk). Good $6,800.

'Angel St.' Fair $6,100, Toronto; Storm Hurts

Toronto, Jan. 12.

At $1.50 top, 'Angel Street,' on its second week at the Royal Alexandra here last week, grossed a fair $6,100, with biz at the 1,525-seater badly crimped by the worst snowstorm experienced here in years.

First week saw the opus grossing $9,000.

HUB HOLDS UP; 'SPRING AGAIN' 8G FINALE

Boston, Jan. 12.

A real mid-season breather in the legit situation is the story in the Hub this week, with 'Tobacco Road' holding the fort by itself at the Colonial, scaled at $1.65 top. Although for the first time since Pearl Harbor the streets were all but deserted of traffic, biz in the legits hasn't reflected the pinch too much notwithstanding the generally below-par takes.

Estimates for Last Week

'Spring Again,' Plymouth (1,400; $2.75) (3d week). Started well but has been dwindling along with biz in general and the usual after-holiday slump brought it down to an estimated $8,000.

'Three Curtains,' Majestic (1,667; $2.75) (3d week). Dropped markedly after a good Christmas weekend spurt to take about $4,500 final week. No plans announced and show will lay off a fortnight to Feb. 1.

'Tobacco Road,' Colonial (1,634; $1.65). Biz was brisk enough at about $7,400 for second week to hold this perennial here another frame.

Current Road Shows

(Jan. 13-23)

'Angel Street' (2d Co.)—Forrest, Philadelphia (13-23).

'Arsenic and Old Lace' (1st Co.)—Walnut, Philadelphia (13-23).

'Arsenic and Old Lace' (3d Co.)—Lafayette, Detroit (13-16).

'Ask My Friend, Sandy' (tryout)—Shubert, New Haven (14-16) (premiere).

'Barber Had Two Sons' (tryout)—Geary, San Francisco (13-16).

'Blackouts of 1942' (vaude)—El Capitan, Hollywood (13-23).

'Claudia' (1st Co.)—Hanna, Cleveland (13-16); Paramount, Toledo (18); Erlanger, Buffalo (19-24).

'Corn Is Green'—Curran, San Francisco (13-23).

'Eve of St. Mark' (2d Co.)—Cass, Detroit (13-16); Harris, Chicago (16-23).

Gilbert and Sullivan — National, Washington (13-16); Cass, Detroit (18-23).

'Good Night, Ladies'—Blackstone, Chicago (13-23).

'Her First Murder' (tryout)—Erlanger, Chicago (13-16).

'Hey, Rookie'—Belasco, Los Angeles (13-23).

'Junior Miss' (2d Co.)—Harris, Chicago (13-16); Shrine Auditorium, Des Moines (17); Auditorium, Denver (19-20); Capitol, Salt Lake City (22).

'Junior Miss' (3d Co.)—Locust, Philadelphia (13-23).

'Lady in the Dark'—American, St. Louis (13-16); Civic Opera House, Chicago (19-23).

'Life with Father' (2d Co.)—Nixon, Pittsburgh (13-23).

'Maid in the Ozarks'—Great Northern, Chicago (13-23).

'Merry Widow' — Selwyn, Chicago (13-16).

'Porgy and Bess' — Studebaker, Chicago (13-16); American, St. Louis (18-23).

'Priorities of 1942' (vaude)—Davidson, Milwaukee (13-16); Parkway, Madison, Wis. (18); Lyceum, Minneapolis (19-22); Auditorium, St. Paul (23-24).

'Spring Again'—Court Square, Springfield, Mass. (13); Bushnell Auditorium, Hartford (14); Klein Auditorium, Bridgeport (15); Playhouse, Wilmington (16); National, Washington (18-23).

'Springtime for Henry'—Wilson, Detroit (13-23).

'Student Prince'—Metropolitan, Seattle (13-16); Capitol, Yakima, Wash. (18); Fox, Spokane (19); Wilma, Missoula, Mont. (20); Marlow, Helena, Mont. (21); Rainbow, Great Falls, Mont. (23).

'This Is the Army'—Civic Opera House, Chicago (13-16).

'Tobacco Road'—Colonial, Boston (13-16); Hanna, Cleveland (18-23).

'Watch on the Rhine'—(1st Co.)—Auditorium, St. Paul (13); Lyceum, Minneapolis (14-16); Selwyn, Chicago (18-23).

'Watch on the Rhine' (2d Co.)—Lafayette, Detroit (17-23).

'Ziegfeld Follies' (tryout) — Shubert, Boston (21-23)) (premiere).

'Army' 75G in Chi Sellout, 'Porgy' Neat 18G, 'Miss' 10G, 'Ladies' 11G

Chicago, Jan. 12.

'This Is the Army' is proving to be one of the biggest drawing attractions ever to play here. Tickets for all performances have been sold out for the two-week engagement and it's expected that almost 60,000 will have seen the show by the end of its run here.

'Merry Widow' is doing good business despite bad notices. Other shows have fallen off somewhat.

Estimates for Last Week

'Good Night, Ladies,' Blackstone (38th week) (1,200; $2.75). Down to $11,000 but still good.

'Junior Miss,' Harris (15th week) (1,000; $2.75). Closes Saturday (16). Paced at $10,000. 'Eve of St. Mark' follows Jan. 18.

'Maid in Ozarks,' Great Northern (15th week) (1,300; $2.20). Closing notice may be up soon. Business slipped after New Year's. Down to $4,200.

'Porgy and Bess,' Studebaker (9th week) (1,400; $3.30). Closes end of week (16) after profitable run. About $18,000.

'Her First Murder,' Erlanger (1st week) (1,300; $2.20). Panned by critics. Hasn't a chance here; $7,500 opening week. 'Life With Father' set for return engagement opening Feb. 1.

'Merry Widow,' Selwyn (2d week) (1,000; $3.30). Got bad notices but is doing good business anyhow. Did $12,000.

'This Is the Army,' Civic Opera House (1st week) (4,500; $3.30). Sensation of the town. Sold out for all performance. With $22 top on opening night, first week took in $75,000. 'Lady in Dark' opens Jan. 19.

Lina Abarbanell's $785 Award Against Taxi Co.

Lina Abarbanell, Broadway dramatic coach, on Monday (11) was awarded $785 in N. Y. supreme court against Yellow Cab Co. before Justice J. Sidney Bernstein and a jury for injuries she sustained when the taxicab in which she was riding was in collision with another cab at 41st street and Fifth avenue on March 7, 1941. Mme. Abarbanell, through her attorney, Paul O'Dwyer, sought to collect $25,000. She suffered a fracture of the right wrist and injuries to her right shoulder.

She was the original 'Merry Widow' in the show of the same name, and also had the leading role in 'Mme. Sherry.' Mme. Abarbanell gave her address as the Barbizon-Plaza hotel and told the jury she is employed as a dramatic coach and talent scout by Dwight Deere Wiman.

PHILLY STURDY; 'MISS' SRO $16,000

Philadelphia, Jan. 12.

No kick coming on legit biz here during last three weeks. Last week found only two houses open, but both of them pulled over to the right side of the ledger.

Estimates for Last Week

'Junior Miss,' Locust (2d week) (1,600; $2.50). Solid $16,000, with sellout last three performances. Would have gone higher if not on ATS subscription. Six weeks planned though not announced.

'Dark Eyes,' Walnut (2d week) (1,700; $2.50). Just skimmed over $8,000 in first full week, which wasn't robust but claimed profitable. Crix were a little dubious on opening previous Wednesday, but thanks to holiday, Jed Harris tryout got $12,000 in first five performances.

'BLOSSOM TIME' LATE; GIVES MIDNITE SHOW

Seattle, Jan. 12.

Company presenting 'Blossom Time' last week at the Metropolitan got into Seattle 11 hours behind schedule, resulting in the show going on at 11:45 p.m. The theatre had filled up and nearly everyone stayed for the Wednesday showing, which didn't let out until 2 a.m.

While scenery was set up in full view of the audience, Everett Marshall, featured in the show, and show's comedienne entertained with special numbers. For the hours preceding, the management showed newsreels and feature picture. 'Community singing' was even tried to while away the time.

The show's technicians, such as carpenter, et al, reached Seattle the day before, so when the company arrived at the late hour, there were no further delays in getting the show under way.

'Time,' with Ann Pennington also featured, at $2.88 top in the 1,400-seater, played four days to practically capacity, garnering big $14,000.

'9 Girls' OK $9,000 In D. C.; Good Press

Washington, Jan. 12.

'This Little Hand,' the A. H. Woods melodrama which will arrive tomorrow (13) at the Longacre, New York, as 'Nine Girls,' rolled up an estimated $11,000 at the National, good at $2 top last week. The Wilfrid Pettitt play was well received here by critics, with special praise for Adele Longmire, who has an exhausting emotional role.

Boston Comic Opera Company, in Gilbert & Sullivan, is playing a return engagement after corraling $16,000 on an early December week at $2 top.

'PRIORITIES' $14,200 IN INDPLS., L'VILLE

Indianapolis, Jan. 12.

'Priorities of 1942' played to a smash $9,500, the best three-day gross since the Lunts were here in September, at English's, Jan. 7-8-9. There were four performances at $2.75 top in the 1,500-seater, with a Saturday night sellout.

The house, which was playing them two a week last fall, now has no other road attractions on its schedule, with prospects dim for the next month.

'Priorities' $4,700, L'ville

Louisville, Jan. 12.

Memorial Auditorium had a bright two nights last week. 'Priorities of 1942,' headed by Lou Holtz, Willie Howard and Bert Wheeler, played the Aude Wednesday (6) to near capacity. Scaled at $3.30 top, 'Priorities' grossed an estimated $4,700 on the one performance. Company was skedded to do an earlier matinee, but this was called off. Explanation was that scenery failed to arrive on time. Patrons who were on hand were willing for the show to go on sans scenery, but Eddie Lewis, company manager, decided to cancel and give the patrons tickets for the night show or refund their money.

'An Evening with Sigmund Romberg' filled the Auditorium Friday (8) at $2.75 top. Plenty of extra chairs were placed in every available spot for the lower-priced customers, and only a few of the $2.75 seats were unsold when the curtain went up. Grosses was estimated at $4,000.

'Choc Soldier' $12,000, L. A., 'Rookie' $8,000

Los Angeles, Jan. 12.

'Chocolate Soldier' closed second and final week at Biltmore with profitable $12,000. Ethel Barrymore in 'Corn Is Green' follows Jan. 28 after dark spell. 'Hey, Rookie,' Army show, slipped a little to $8,000 in its 13th week, but is still spelling coin aplenty for Ft. McArthur fund.

In Hollywood, 'Blackouts of 1942' at El Capitan continued apace in its 29th week, knocking off solid $13,800.

'Father' Fine $14,600 In Cincinnati Repeat

Cincinnati, Jan. 12.

Scarcity of road shows has Cincy sans legit for several weeks. Next booking is 'Priorities of 1942' at the 2,500-seat Taft theatre in mid-February. It is scheduled for seven night and four matinee performances.

Gilbert and Sullivan company, slated here for this week, was shifted to Washington, D. C.

Last week 'Life with Father,' with Percy Waram and Margalo Gillmore, grossed approximately $14,600 in the 1,300-seat Cox theatre at $2.75 top. Biz was considered strong in view of show's visit here last season.

OPERETTAS IN COMEBACK

'Boys' Gets Unanimously Sock Press In Broadway Bow; Brokers Raid B.O.

After Broadway got no musical show sustenance for the first half of the season, it was predicted by showmen that the first tune-and-dancer would be a smash. That proved correct when 'Something For The Boys' bowed into the Alvin last Thursday (7). It was the first attraction to be accorded a unanimously favorable press since the 1942-43 period began. The boxoffice was raided by ticket agents, while lines of customers two abreast extended to the corner.

'Boys' is Michael Todd's second musical venture and his second click, first having been 'Star and Garter,' current at the Music Box. Claimed that the advance for 'Boys' sale before opening topped that of 'Lady In The Dark' in the same house. Advance was around $136,000 for 'Boys'; but the record advance for the Alvin was established by 'I'd Rather Be Right,' the figure being $217,000.

'Boys' is aimed for a weekly gross of $32,000, which is possible with standees. There were more than 100 on the hoof Saturday (9) evening. First night's takings at $7.70 were $5,900 even with a firstnight press. Regular scale is $4.40 top.

Broadway slipped after New Year's week, as expected. Banning of private cars to reach places of amusement has given the managers apprehension, although the class element has been reaching the show shops mostly by taxis. While the virtual elimination of gas rations is keeping nearly all private cars in garages, another factor that has already affected attendance is the victory tax deduction from salaries.

Orchestras Strong.

The strongest draws fared as well as usual on the orchestra floor last week but balcony and gallery ticket sales lagged, and there were plenty of empty spots upstairs in most theatres until Saturday night. Not so dense a throng was on Broadway that evening but legiters had no complaint then. Moderate-salaried people are indicated to feel the 5% weekly federal tax more than persons in higher brackets, and that explains the upstairs weakness.

Pertinent case is that of 'The Doughgirls,' newest straight play hit, at the Lyceum. Demand for lower-floor tickets was far more than capacity, and while the laugh show drew a substantial gross, the week's count was affected by the upstairs void. Other attractions found the same condition true.

There are two premieres this week, 'Nine Girls,' renamed from 'This Little Hand,' Longacre, and 'Dark Eyes,' Belasco. Balance of the month is light on openings but several new shows are in rehearsal, despite the drop in production activity.

'Boys' B. O. Gag

'Something for the Brokers,' instead of 'Something for the Boys', is a gag around N. Y. ticket agencies.

The demand for the new musical sock at the Alvin, N. Y., far exceeds anything else in town.

Oh!

Mike Todd thought Wendell Willkie was 'cementing international goodwill relations' by the large number of house seats gobbled up by the GOP standard-bearer after 'Something for the Boys' clicked. He subsequently learned that Willkie is also chairman of the 20th-Fox board and his interest in the stage musical is natural, in light of the film company's 25% investment therein.

Fire Solons Shut Ford's in Balto; Town Legitless

Baltimore, Jan. 12.

Rigid enforcement of fire safety laws given impetus by the Boston nitery disaster, resulted in orders to close Ford's, town's lone legit stand, in midst of one of the most profitable seasons in its 72-year career.

Following inspection by Jack Clarke, Municipal Building Inspector, and representatives of the Fire and Safety Depts., orders for immediate closing and reconstruction were served on John Little, local manager for United Booking office lessee of the property.

Legit landmark, which was sold last summer by the Erlanger estate to Morris A. Mechanic, local film exhibitor and realtor, was leased this season to UBO, which had been booking house previously. Theatre was granted its usual operating license at beginning of season but general inspection resulting from the Cocoanut Grove tragedy brought about a reconsideration and subsequent order to rebuild.

Repairs called for are of such all-inclusive nature that construction under present priority restrictions is practically impossible. Negotiations are being carried on, through the Mayor, for temporary repairs permitting completion of season's bookings.

The Maryland, available up to last season for indie booking, was purchased from the Penn Mutual by C. W. Hicks, local chain exhibitor who is opening this week with a combo policy of vaude and pix, thus precluding any legit dates there. Some possibility of utilizing the Lyric, local concert hall, but size of house would permit staging of only elaborate musicals or revues. Bookings of orchestral, concert and operatic dates already on the books is another problem difficult to hurdle for Lyric.

Unless a compromise is immediately reached, this town, which at one time boasted six legit stands, and which has witnessed the pre-Broadway openings of some of the biggest hits in show biz, will be without legit for the first time in the history of the American theatre.

'Skin' Lesser Players Lose Equity Pay Plea On 2-Day Holiday Layoff

Group of players other than the starred people in 'The Skin of Our Teeth,' Plymouth, N. Y., petitioned Equity's council, asking their rights in connection with the show laying off the night before and on Christmas. There was a salary deduction for the two dark nights but, as they were willing to appear, thought themselves entitled to full pay.

Council ruled otherwise, it being the manager's right to suspend performances any time during the week prior to Christmas and including the holiday. The layoff was a contractual stipulation by Tallulah Bankhead, Fredric March and Florence Eldridge, who wished to spend the holiday with their families.

Veloz-Yolanda Map Revue; Reisers Signed

Veloz and Yolanda, ballroom team currently on a concert tour, are contemplating a revue, but whether they are aiming it for Broadway isn't clear. Team is now in Toronto and expected to start rehearsals of the revue in New York next Monday (18).

Talent is being lined up for the show and it's stated that only four pianos will be used for musical accompaniment. Al and Lee Reiser, piano team, have been signed for that purpose.

SPRING TO SEE SEVERAL IN N. Y.

'Rosalinda' Success on Broadway Is One Factor in Revivals—Grace Moore in Offenbach Tuner, 'La Belle Helene' ('The Fair Helen') Is One of Top Prospects

PLAN 'SHOW BOAT'

Chances of the operetta returning to favor on Broadway appear to be on the upgrade, after that type of attraction was generally thought to be virtually obsolete.

Success of 'Rosalinda' at the 44th Street, N. Y., is one indication and for the spring a couple of other operettas are planned, one being Offenbach's 'La Belle Helene' with Grace Moore. A revival of 'Show Boat' is still in the planning stage after being set back from fall presentation. 'Rose Marie' set the record high for operetta and is credited having earned a profit of $2,225,000 (Arthur Hammerstein).

On the road, operetta has been touring season after season with oldies such as 'Blossom Time,' 'The Student Prince' and more recently, 'The Merry Widow' was put on again. For the past several seasons operettas flopped until 'Porgy and Bess' last season, and now 'Rosalinda,' which, too, is a revival but with 40 musicians in the pit ('Rosalinda' was 'Die Fledermaus' in Grand Opera). Figured that if such musicals with familiar scores can click, new operettas should have a spot on the list granted the material is right.

'Rosalinda' was presented by Lodewick Vroom on behalf of the New Opera Co., in which some socialites are interested along with the musicians emergency fund, in which they have been active. Vroom was advised not to open the operetta because it looked like a new low in shows. Some music critics covered the premiere, which was disconcerting because the aim was to establish 'Rosalinda' as operetta, not opera.

Show did substantial business but because of expensive operation and despite the absence of name players, there was comparatively moderate profits. A considerable percentage of refugees were noticed during the opening weeks but recently such patronage had declined and the show climbed on its merits. New Year's week takings went to $29,000 with the aid of a $6.60 top on the 'eve.' Last week the gross approximated $24,000, considerably over the previous normal levels. Show is scaled at $3.30 top but is lifting to $4.40 Saturday nights, when $4,000 can be gotten. Demand for that night is heaviest and may spread the ticket sale, which is mostly at the boxoffice, more evenly through the week.

'Helene' is reported to be one of several operettas in a planned series of operetta repertory, sponsored by Russell Lewis, with Miss Moore to star in the first show. It's being called 'The Fair Helen' for present day purposes. As 'La Belle Helene,' with an Offenbach score, it was originally produced in Berlin by Max Reinhardt. 'Helene' was produced over here about 15 years ago with the backing of the late Otto H. Kahn, by Richard Ordynsky. It was shown in Springfield, Mass., but not brought to Broadway. It will have a new book by Edward Eager and Alfred Drake.

McGrath Succeeds Calhern at Equity

Paul McGrath has been appointed to serve on Equity's council in place of Louis Calhern, who resigned recently, saying he was unable to attend that body's meetings with regularity.

McGrath will serve until the next annual meeting, late in May or early June.

Legit Players Granted $10 Increase On Minimums, and Will Get $60; Mgrs. Quickly Concede the Raise

Minimum pay for legit players has been raised to $60 weekly, an increase of $10, which is expected to equalize the increased cost of living. The boost will become effective as soon as it's green-lighted by the War Labor Board. Believed that the WLB will acquiesce because the rules restricting pay increases were drawn up for year-around jobs, whereas acting is usually casual employment.

The colloquialism, 'there's a first time for everything,' proved a truism, during a recent meeting between Equity leaders and the League of N. Y. Theatres, when managers assented to the boost with surprising alacrity. After executive secretary Paul Dullzell forcefully presented the actor situation, Lee Shubert jumped to his feet and was in the van of the League's board in okaying the increase. That forestalled a protracted series of huddles which in the past has always followed applications or demands for more money from managers by people of the theatre.

It was pointed out that actors on tour have to put up with many transportation inconveniences, finding it not only difficult to get accommodations but being forced to pay excessive hotel rates, cost of meals also having jumped everywhere. The $60 minimum will apply on Broadway, too.

A reciprocal minor request was made by the managers and it was virtually assured that Equity would make the concession. Managers want another day of rehearsal for straight plays and two for musicals in the event such attractions come from tryout points for Broadway debut, such extra time to be accompanied by pro-rata rehearsal pay. Mentioned that transportation delays and pre-premiere difficulties may cause opening performances to be set back from dates scheduled.

Agreement's Stipulation

The managers and actors have a basic agreement expiring next Labor Day in which Equity agrees not to change rules or policy except by managerial assent. But there is a stipulation to the effect that if living costs rise both sides are to talk it over. Figured that prices have gone up 17½% in the past two years and the increased pay provides for 20%.

New minimum salary will apply for the balance of the pact's term, at which time, during the summer, a new deal may be agreed upon fixing the $60 level for an extended period.

New $60 minimum is not effective for players appearing in USO camp shows, for even though such trouping is rigorous the problem of living costs is not the same as that of attractions regularly presented. USO has budgeted the legit camp shows and is not in a position to increase salaries, most of which are the present $50 minimum. That was brought out when USO wanted the privilege to play 12 times weekly in certain camps, but Equity said if more that the usual eight performances were given there must be additional pay.

Nor does the increase apply to the chorus. That branch of Equity is not a party to the basic agreement.

Left-Handed

Washington, Jan. 12.

'This Little Hand' ('Nine Girls') was put in a single car at Baltimore for transportation to Washington last week. On Monday morning (4) it was discovered that the car had been coupled to the wrong train and was in the yards at Jersey City.

Pennsylvania railroad spotters located it and hooked it on to the 12:30 from New York. It arrived at the National theatre in Washington at 6:30. By some fast backstage manipulation production was set and properties located so that the curtain rang up at 9:05 p.m.

Shuberts' Ad Deal With 2 Hub Dailies Annoys 3 Others

Legit advertising situation in Boston dailies is again scrambled somewhat, as reported by advance agents of shows which recently played the Hub. Attractions have been using weekend insertions of 56 lines (28 lines double column), but there now is an order that Shubert theatres are not to participate in insertions of more than 14 lines single column, or one inch.

Order followed a visit to Boston last month of J. J. Shubert, when he presented 'Firefly,' afterwards changed to 'Full Steam Ahead' in Philadelphia and then withdrawn. The Record, American and Advertiser, Hearst papers, appear to be mostly affected. It appears that the Shubert theatres have a special deal with the Herald and Traveler which has been annoying to publishers of the other papers. That Shubert acted because of the 'Firefly' panning notices in the Hearst sheets isn't clear, since all the reviews were adverse.

'Something for the Boys' was not involved in differences over ad costs, having an arrangement whereby the Shubert theatres participated up to $1,000 in space. 'Boys' insertions there carried the lines: 'All sold out for the balance of the week,' also calling attention to Michael Todd's new musical and his 'Star and Garter' to prospective patrons who might visit New York.

The Colonial is not involved in the Boston matter, being an Erlanger house. Understood the United Booking Office has been asked to adjust the bills of several attractions which played Boston of late.

Golden's Aid Testifies Rose Franken's Agent 1st Brought in 'Claudia'

Trial of suit of Adrienne Morrison estate versus Rose Franken for 10% commission on earnings of 'Claudia,' which teed off Monday (11) before N. Y. supreme court Justice Morris Eder, was highlighted by testimony late yesterday (12) by Victor Brune. As secretary to Golden, who produced play, he stated that the late Miss Morrison brought the script to Golden and that the author didn't enter the scene until later. Testimony backed claim of plaintiff that the late Miss Morrison was instrumental in getting 'Claudia' produced.

After jury, which includes Mrs. Wendell Willkie, was selected, Brock Pemberton, producer, and John Byram, story editor for Paramount, testified as character witnesses for Miss Morrison.

First of the play brokers to testify concerning customs of trade was T. Hayes Hunter, who was on stand yesterday. Charles Schwartz, of Schwartz & Frohlich, attorneys for plaintiff, revealed in court yesterday 'Claudia' had earned $211,000 exclusive of pic rights. Latter brought $137,000 from David O. Selznick.

Sidney Fleisher is representing the defendant, Miss Rose Franken Meloney.

Play on Broadway

Something for the Boys

Michael Todd production starring Ethel Merman in two-act musicomedy, with prolog, in 15 scenes. Staged and lighted by Hassard Short. Songs by Cole Porter; book, Herbert and Dorothy Fields; book directed by Fields; settings, Howard Bay; dances, Jack Cole; costumes, Billy Livingston; music conductor, William Parson; orchestrations, Hans Spialek, Don Walker, Russell Bennett; Ted Royal chorus arrangements, Parson; additional song staging by Lew Kessler. Opened Jan. 7, 1943, at Alvin, N. Y., at $7.70 (equals top, $11.0).

Chiquita Hart ..... Paula Lawrence
Roger Colhoun ..... Jed Prouty
Harry Hart ..... Allen Jenkins
Blossom Hart ..... Ethel Merman
Staff Sgt. Rocky Fulton ..... Bill Johnson
Sgt. Leslie Green ..... Stuart Langley
Mary-Frances ..... Betty Garrett
Betty-Jean ..... Betty Bruce
Corp. Burns ..... Bill Callahan
Micheala ..... Anita Alvarez
Lois
Lucille ..... The Barnes Twins
Lt. Col. S. D. Grubbs ..... Cecil Hartley
Mr. Tobias Twitch ..... William Lynn
Sgt. Carter ..... Remi Martel
Melinda Walker ..... Frances Mercer
Burke ..... Walter Rumsey
Mrs. Grubbs ..... Malcolme Clive

Dancing Girls: Alice Anderson, May Block, Jean Coyne, Betty Deane, Patricia Deering, Ruth Godfrey, Dolores Goodman, Betty Heather, Margie Jackson, Jean Owens, Leslie Plummer, Ethel Sherman, Pudie Smith, Nina Stankey, Patricia Welles, Helen Wenzel, June Wieting.

Dancing Boys: Stanley Catron, Bob Davis, Benny DeSio, Jerry Floria, Albert Garcia, Aaron Gabetz, Ray Harrison, David Mann, Remi Martel, Paul Martin, Duncan Noble, Ricky Riccardi, William Vaux, Joe Vigliano, William Weber, Lou Willis, Jr., Parker Wilson.

Singing Boys: Jimmy Allison, Joseph Bell, Alan Fleming, Richard Harris, Buddy Irving, Art Lambert, Bruce Lord, Paul Marlo, John W. Moyle, Jason Monte, Walter Rinner, Murvyn Vye.

Band: Bill Dreslin, Ted Fischer, Ken Snelle, Jimmy Hanson, Wally Barron, Tony Frasetti.

'Something For The Boys' is plenty boxoffice. It rates all down the line. Apart from the fact Broadway is hungry for a new sock musical, this would be a click in any feast or famine.

The Mike Todd musical has everything—good taste, consummate showmanship, lavish investiture, a libretto that's sturdy, and a Cole Porter set of songs which, unlike the usual Porteriana, listen like quick click tunes. Usually the Porter numbers akin to much of Jerome Kern's stuff, build slowly but solidly and thus make for greater longevity; but these songs hit from the cue and a couple are especially strong.

Then there's the cast, which is not the least of it, by any means. Ethel Merman certainly rates her solo stardom. In retirement a year, with 'Du Barry Was a Lady' and 'Panama Hattie' predating the 1942 hiatus, the indelible mark of the seasoned trouper is asserted in everything Miss Merman does. She dominates the proceedings and, with Paula Lawrence, who went from the niteries to a bit in 'Junior Miss,' they sustain most of the comedy throughout.

With Allen Jenkins, they're cast as the three distant cousins who inherit a Texas ranch, as result of a Missing Heirs radio program. Jed Prouty, also repatriated from Hollywood, is the barrister who brings the trio together for their inheritance. Prouty is wasted, being out of the proceedings thereafter and the same goes for Jenkins who, while a bit more prominent, still is secondary to the two femmes.

Bill Johnson, from intimate revues and the cafes, is a fine juve lead, playing a former name maestro, now a Staff Sgt. at nearby Kelly Field, whose personnel thus gets mixed up with the Texas ranchero and its other complications.

Betty Bruce clicks again with her taps, cast as one of the local beauts, and a newcomer, Betty Garrett, with a cute personality, likewise registers with her song specialty, 'I'm in Love With a Soldier Boy.' The personable Frances Mercer, now blonde, is another repatriate from the cafes, well cast as a light heavy. William Lynn, the original Erwin of 'Three Men on a Horse,' has one of those wacky, dashing-in-and-out chores, which means little but doesn't bother too much; besides, he more than makes it stand up. Young Bill Callahan, still in his teens, is a hooting specialist, impressing with his engaging personality in two terp opportunities. Madeline Clive is a colonel's handsome lady, and Jack Hartley is the gruff colonel. The DeMarlos (not to be confused with DeMarcos, of course) lead the square dance routine, and Stuart Langley and the Barnes Twins (Lois and Lucille) flit in and out of the song-and-dance ensembles. And then there's a Mexican mite, Anita Alvarez, from Tyrone, Pa., who is an early sock with 'When My Baby Goes to Town,' doing her stuff in native peon costume to fit the Spanish trimmings of the opening scene.

The songs are plenitudinously fetching. The title number; the ballad, 'Could It Be You?' 'Hey, Good Lookin',' and 'He's a Right Guy' are four major standouts.

Then Miss Merman and Miss Laurence milk 'em with 'By the Mississinewa,' a hokum lyric with some quite saucy wordage. Both, plus Jenkins, make merry with 'There's a Happy Land in the Sky' (aided by Johnson and Lynn) and 'When We're Home on the Range.' Miss Merman and Johnson click with the 'Good Lookin' song; Johnson handles the ballad, 'Could It Be You?'; Miss Merman whams with a sentimental posy to 'He's a Right Guy,' which she later reprises, and also 'The Leader of a Big Time Band' which is the first-act finale and wherein 16-year-old Bill Callahan is the terp highlight.

Productionally, the show looks its reputed $125,000, of which 20th Century-Fox Film Co. put up half, but it's to Todd's astute showmanship credit that he knew what to do with it. From Fox he borrowed Billy Livingston for the extraordinarily fine costuming. In Hassard Short, who was his chief production lieutenant on 'Star and Garter,' 'Hot Mikado,' etc., Todd has a veteran artisan of the stage. He dared to entrust his dance-staging to Jack Cole, who will wind up in Hollywood as a choreagrapher in short order, although this is his debut Broadway production. Heretofore the Cole Dancers specialized in the East Indian and Balinese style of terping, playing the class cafe circuits. Howard Bay becomes more and more standard as a scenic artist, with the successive seasons. 'The Moon Is Down,' 'The Corn Is Green,' 'The Little Foxes,' 'One-Third of a Nation' and the current 'Eve of St. Mark' are some of his handiwork.

'Something for the Boys,' incidentally, is something which will take 20th-Fox over the top on its recent play production adventure. After three not too exciting starts with other legit ventures, the Todd musical will more than get the film company even. *Abel.*

BETTER LATE THAN NEVER . . .

HAPPY NEW YEAR

RICHARD KOLLMAR

MONEY ROW ON REVIVAL OF '3 MEN' IN COURT

Dispute over money held by Equity, after salaries of the 'Three Men On a Horse' revival cast were paid sometime ago, is now in the courts.

Milton R. Weinberger, representing one, William Spilo, served Equity with a showcause order, asking why $588 held by the union should not be deposited with the N. Y. treasury pending its final disposition. When Equity advised the lawyer that legal expenses were deductable from the money on hand, Weinberger then substituted the show's producer Alex Yokel, as the defendant.

Yokel says that Spilo, said to really represent Lawrence Gelb, was his partner in the 'Men' venture and that some of Weinberger's money was used in operating the show, which dropped $11,000. Spilo and Gelb are said to manufacture war implements in Stamford, Conn. Claimed that Weinberger has $500 which Jules Leventhal was supposed to pay Yokel for his services when the show played the Flatbush, Brooklyn, and the Windsor, Bronx. Leventhal operates legit at those houses.

There is also an item of $386 on deposit with the Association of Theatrical Agents and Managers, total amount involved being $1,474. Yokel contends the money should be used to liquidate 'Men' expenses such as royalties, trucking and other outlays amounting to an estimated $1,200.

Shows in Rehearsal

'The Patriots' — Playwrights Company.

'The Rock'—Eddie Dowling.

'Counter Attack'—Lee Sabinson.

'Moon Vine'—Jack Kirkland.

'Watch on the Rhine' (road)—Frank McCoy.

Play Out of Town

BARBER HAD 2 SONS

Santa Barbara, Cal., Jan. 1.

Allied Productions, Inc., production of three-act drama by James Hogan and Thomas Duggan. Stars Blanche Yurka, supported by Tom Keene, Tutta Rolf, Walter Brooke, Herbert Corthell, J. Arthur Young, Edit Angold, Anita Vergay, Wolfgang Zilzer, Alfred Zeisler, Eddy Fields, Fairfax Burgher, James Darrell and Thomas O'Connor. Directed by Melville Burke. Opened at Lobero theatre, Santa Barbara, Cal., Jan. 1, '43; $1.65 top.

Stout tragic-drama against the now rather frequently used backdrop of invaded Norway, with cast having authority to give conviction, is 'The Barber Had Two Sons,' unveiled at Lobero theatre tonight (1) for two-night tryout. Holiday audiences liberally sprinkled with uniforms gave the James Hogan-Thomas Duggan play encouraging reception. Pruning and tightening are needed, but the framework and the emotional wallop are there for the try at Broadway after further showing in San Francisco next week and perhaps a stop or two en route.

Play, well constructed and providing rich roles for majority of the cast in support of Blanche Yurka, is pretty grim stuff, especially through the second act, where the practical measures of harassing and killing the Nazi troops of occupation are frankly discussed. It has a little lean comedy, which merely serves to enhance the more terrible aspects of the situation in a small Norwegian town, focused in the home of the village barber, a woman, it is she (Blanche Yurka), who has the two sons, one a painter, an aesthete, unconcerned with the occupancy of the invader; the other a tough ship's captain, able and ready to do the harsh and bloody chores with other villagers.

Situation works up to the point, with expert craftsmanship, where the mother, confronted with the necessity of saving her actively patriotic son because of his immeasurable value to the Norwegian underground movement, sacrifices her younger and weaker boy. If there is a weakness in the exposition of mother love versus love of country, it lies in the relationship which the authors have worked out between mother and her 'expendable' son. All the way through the play it is made quite evident that she loves him the less. This mitigates somewhat against the power of the climactic decision.

Miss Yurka plays her role with repression, with a hatred and an emotional control which has in it more of glacial quality than fire. She makes it run deep and sound. Excellent are the performances of Tom Keene, pitched to a confidence which is almost arrogance in the face of the Nazi commandant; of Walter Brooke as the artist; of Utta Rolf, the wholly expedient and mercenary schoolteacher who lives with the family and looks out for herself at all times; Alfred Zeisler, the German officer; Wolfgang Zilzer, a meek-seeming villager who aids the skipper with his deadly chores; Edith Arnold and Herbert Corthell, neighbors, who bring welcome and genuine laughs into the midst of the more grisly matters.

Play in three acts takes place entirely in one set of the barber's home, in a two-year period. Curtains are expertly managed by the authors, Hogan, a film director, and Duggan, an actor-director. Staging by Melville Burke is sharp theatre, with suspense and tension mounting without letdown. Subordinate characters are all interesting, and the lesson in patriotic devotion is not too obvious.

Play has the making of a powerful film expansion but would have to compete against number of predecessors with similar material. *Jung.*

John Golden Auditions Reveal 14 Prospects

During recent new-talent auditions held at the Forrest, N. Y., a horde of aspirants did their stuff and as a result it is claimed that two received stage jobs while another brace landed in radio. S. Jay Kaufman, who handled the auditions, said that 20th-Fox will test seven others and Paramount has listed three for tests.

Auditions were announced by John Golden, which may explain why no other manager turned up to look over the talent. However, casting agents and picture scouts were on hand. Finals are slated for the 10 best chosen.

Inside Stuff—Legit

Joseph Fields, son of the late Lew Fields, figures in the authorship of three shows current on Broadway, it being the first time for a writer to achieve that mark since 1929. He wrote 'The Doughgirls,' newest comedy click, at the Lyceum. Fields also collaborated in writing 'Junior Miss' with Jerome Chodorov and the same duo scored with 'My Sister Eileen,' which has been tentatively set to end a Broadway run of 108 weeks Saturday (16). In a 'Variety' announcement, in last week's issue, by Max Gordon, who produced all three attractions, Chodorov was mistakenly referred to as Edward Chodorov. Latter is a brother and authored 'Kind Lady' several seasons ago. Fields was inadvertently mentioned as 'Jerome' Fields.

Incidentally, it's a Fields day on Broadway this season, now that Herbert and Dorothy Fields' libretto for 'Something for the Boys,' with Cole Porter music, has joined the legit hit parade, trio also having written 'Let's Face It,' still playing the Imperial. Joe Fields is a brother.

Richard Lockridge, drama critic for the N. Y. Sun, who wrote the murder mystery meller, 'Mr. and Mrs. North,' in collaboration with his wife, Frances, did an analytical yarn last week of a puzzling murder in the Bronx, where one Dorothy Huber was knifed in the back. Critic contended that the killer followed a simple 'perfect crime' formula often present in detective mystery fiction.

Incidentally, radio program called 'Mr. and Mrs. North' will not follow the story of the play. In fact the deal stipulates that only the title, two principal characters and the police lieutenant of the play are to be employed in the material to be broadcast. That means that each week a different story is used, such yarns being bought from freelance sources. Among those writing scripts is Marion Spitzer.

Gross of $8,000 reported for Boston Comic Opera Company's Gilbert & Sullivan repertory at Nixon theatre, Pittsburgh, New Year's week, was underestimated by nearly $4,000. Original figure, estimated early because of moved-up press time of 'Variety' for its anniversary edition, was based on biz drop brought about by serious Pittsburgh flood during holiday session. However, final day, Saturday (2), when 'Mikado' was presented in afternoon and 'Pirates of Penzance' at night, accounted for more than $4,200, boosting gross to $12,000. Generally agreed that if it hadn't been for the flood, Boston troupe would easily have hit $15,000.

Wolcott Gibbs had a satirical piece in the Dec. 26 issue of The New Yorker mag on the subject of the 'Skin of Our Teeth'-'Finnegan's Wake' controversy. Article, titled 'Finnegan's Teeth,' referred to the recent claim by Henry Morton Robinson and Joseph Campbell in Reader's Digest that Thornton Wilder had lifted parts of the late James Joyce's 'Wake' in authoring 'Teeth.' According to Gibbs' kidding assertion, Wilder actually based his play on an old Gibbs novel, 'Nabisca' allegedly published in 1926. The Gibbs article, if not the final word on the subject, was amusing enough to make Robinson and Campbell look foolish.

In connection with a recent 'Variety' report of opposition by nurses to 'Cry Havoc' (also called 'Proof Thro The Night') statement that there is no national association of nurses was incorrect. Barbara E. Phillips of the New England Deaconess Hospital, Boston, calls attention to the American Nurses Association, which works with the American Medical and American Hospital Association. It's stated that every graduate registered nurse, who is an active member of her hospital alumnae, automatically belongs to the local district, state, national and international council of nurses.

In the book marts is a new thriller of the merchant marine called 'The Saga of San Demetrio,' story being that of a tanker being attacked by a German warship. Crew takes to the lifeboats and, after drifting in a gale for days, sights its abandoned vessel, which they reboard. Fire is put out and the San Demetrio reaches the Irish coast with its cargo of oil. It is the same story as 'Lifeline,' a merchant marine drama done in London last summer and recently presented at the Belasco, N. Y., where it lasted but one week.

John Anderson, drama critic for the N. Y. Journal-American, was unable to attend the premiere of 'Something For The Boys,' Alvin, N. Y., it being one of the few instances when he has not attended an opening. Reviewer has been a sinus patient for some time and suffered from a heavy cold. Show was covered by G. E. (Al) Blackford, the paper's drama editor.

Pittsburgh Can't Get Rid of 'Tobacco Road'

Pittsburgh, Jan. 12.

Pittsburgh apparently simply can't get rid of 'Tobacco Road.' Hardy perennial, which played here less than three months ago, is coming back to the Nixon again, this time week of Jan. 25. Show has consistently done biz here, last visit, at $1.50 top, accounting for better than $13,000. Booking practically fills Nixon solid to end of season.

House, dark last week for only second time since opening late in August, has 'Life With Father' current for two weeks; then 'Road' comes in, followed by 'Uncle Harry' Feb. 1, Helen Hayes in 'Harriet,' with next fortnight expected to be filled by a departing Broadway musical. 'Junior Miss' set for weeks of March 1 and 8; 'Porgy and Bess' follows for two weeks, and 'Student Prince' comes in March 29. Paul Muni in 'Counsellor at Law,' 'By Jupiter' and possibly 'Let's Face It' looked for to take care of April and May.

Lang Loses Round

Chicago, Jan. 12.

Judge Walter LaBuy, of Circuit Court, has refused the request of Howard Lang, co-producer of 'Good Night, Ladies,' to vacate the injunction issued against him last week on complaint of D. D. Feldman, but has granted his attorneys a leave to file an answer to the petition entered by Feldman's attorney, Thomas A. Reynolds, for an accounting of the show's profits.

Lang had until yesterday (11) to file the answer which will be up for hearing on Thursday (14).

Mgt. LOU CLAYTON
c/o Variety, Hollywood

YORK AND KING
THROW A POSEY TO
FRED F. FINKLEHOFFE
For "Show Time"
Direction: Wm. Morris

TAXES
General Auditing and Bookkeeping
J. J. SPERANS & CO.
Accountants and Auditors
450 Sixth Avenue, N. Y. C.
GRamercy 7-7532

Broadway

John Hickey better after pneumonia.

Reuben's having waiter union trouble.

P.a. Ted Hartman penciled in for the Army.

Dan McInick due to become a papa soon.

Helen Hoerle now agenting 'Watch on the Rhine.'

Joe Cook severely burned right hand on stove.

Monte Proser planning a Florida recuperative trip.

Phil Bloom, of the Jean Dalrymple press outfit, inducted.

Martin Kane doing a Broadway column for United Press.

Charles Harris back with 'Best Foot Forward' vaude unit.

Fred Spooner going ahead of 'Harriet,' new Helen Hayes show.

Davey Burns around in Army uniform, hair at temples whitened.

June Walker replaces Margalo Gillmore in road 'Life With Father.'

J. Anthony Rodero, Spanish producer, organizing Pan-American Pictures.

Arthur Kober doing a chore for OWI, dividing his year 50-50 with 20th-Fox.

Ben Piermont is manager of the Latin Quarter, Lou Walters' Miami Beach spot.

Max Cassvan, boniface of the new Casbah room, planning to produce a stage musical.

Martin Gabel accepted for the Army, after being first rejected for defective vision.

Film producer Charlie Rogers (UA) in town setting plans on 'Powers Girl' (UA).

A. L. Berman to the Coast, via Chi., huddling with Irving Berlin on 'This Is The Army.'

Ralph Dumke back into cast of 'By Jupiter,' doubling from his daily 'Studio X' radio series.

Charles Yates, vaude man for Frederick Brothers, bedded once again, this time with flu.

Bobby Clark playing regularly in 'Star and Garter' (Music Box) although suffering with sinus.

Harry Delmar, production chief of USO-Camp Shows, to the Coast for a look-see of Camp Shows units.

Sylvia Fine (Mrs. Danny Kaye) delayed her Coast departure because of their third anniversary Jan. 3.

Ben Lerner leaving the William Morris office to become assistant to Lou Walters at the Latin Quarter.

Bill Dover, newly appointed London rep for USO-Camp Shows, Inc., awaiting transportation for England.

Gordon Mills of Mills Novelty Co., Chi, in town huddling with prexy Jack Barry of Minoco Productions on jukepix.

George Jessel huddling with Arthur Kober on a dramatization of the latter's 'Benny the Agent' series in New Yorker.

Film scripter Eddie Moran has a 'Let U. S. Sing' stage revue idea, combining the 26 United Nations into the plot theme.

Joe Mankiewicz, Metro producer, in town for another week or so. Harry Kurnitz, of 20th, back to the Coast this week.

Graham Wahn has joined Warners in charge of mat and clip service, succeeding Helen Gwynn, who has shifted to OWI.

Al Sherman, of Columbia home-office publicity, now publicity consultant to the Norwegian Embassy in Washington.

El Chico's boniface, Benito Collada, recuperating nicely in Arizona and starting to get out and about after several months' stay.

Gagster Willie Mahoney wished everybody $1,000,000 of good fortune; then crossed it out and substituted the wage ceiling 25G.

Arthur Hammerstein and wife, Dorothy Dalton, away from their dairy farm, 'Head Acres,' near Chicago, and now in Palm Beach.

Jack Warner, while in Washington, huddled with Will Rogers, Jr., Congressman from California, on picturization of life of his late father.

G. B. J. Frawley, in charge of exchange operations for Paramount and with the company 22 years, elected prez of N. Y. Athletic Club yesterday (Tuesday).

'Variety' made the 'Barnaby' cartoon strip in PM last week, when Mr. O'Malley, Barnaby's fairy godfather, was figuring out a vaude tour for his talking dog act.

Franklin Hughes will probably do the decor for Clifford C. Fischer's new nitery in the Hotel Edison, with which Arthur (La Vie Parisienne) Lesser will be associated.

Dean Murphy, Versailles mimic, joins 'Ziegfeld Follies' in Boston, after his White House booking for the President's Ball. He's slated for a Metro pic in the spring.

George Suter again running things at the Savoy-Plaza, now that Don Burger has resigned to go into west coast hotel management. P.a. Allen Meltzer remains on until Feb. 1.

Josephine Houston, who replaced Lucille Norman in 'Show-time' a few weeks ago, quits in two weeks to devote her time exclusively to her two coast-to-coast radio programs.

'The Life of Dr. George Washington Carver,' a short dealing with and starring the slave-born Negro scientist, who died last week, being reissued. It was first produced in 1940.

Jane Pickens shifts from the Pierre's Cotillion Room to LaMartinique Friday (15), and Mitzi Green succeeded Jane Froman as star of Linton Weil's Riobamba last night (Tues.).

SCMWA Hall, 13 Astor place, preems a new Canteen for service men on Jan. 16. The initials stand for State, County and Municipal Workers of America, which is sponsoring.

Quentin Reynolds, Collier's war correspondent, can't take off for his new India and China assignment for another month or so, due to visa delays from Moscow, where he stops off first.

Bob Christenberry, v.p. and g.m. of Hotel Astor, reelected to serve a third term as the seventh president of the Broadway Association, Inc., at that organization's 32nd annual meeting.

Typographical error made 20th-Fox's costume designer, Billy Livingston, 'Billie' (femme version). He's also done the costumes for the new Mike Todd musical, 'Something for the Boys.'

Naval Lt. Bob Taplinger, on leave from Columbia Pictures, around town in his new uniform and a new 'GI' haircut. Prexy Harry Cohn, incidentally, arrived in Gotham over the weekend.

'The Sergeant Says,' by Sgt. Jimmy Cannon (PM), is due this week from Knopf's. He dedicates it to Leonard and Sylvia Lyons. Frank Sullivan edited; Paul Gallico did the foreword.

Sudden death of bandleader Charlie Murray, 39, and Vernon MacFarlane, nitery decorator, at 43, removed two cafe familiars in one week. A classic MacFarlane anecdote is under Inside Vaude.

Westchester-Greenwich commuters, from the show bunch, find they must now take trains to coincide with their local taxi and/or bus service, as the gas tabus grow increasingly tougher.

Theatre Wing Supper Club's inaugural party on New Year's eve netted $3,500 for the American Theatre Wing War Service. Next supper dance, also at the Waldorf's Rest Room, next Sat. (16).

The Irving Berlins' 17th anniversary Jan. 4 celebrated by 'This Is the Army' cast and officers with a surprise party to the couple in the Ambassador's Pump Room, Chi, where the soldier show is current.

Al Margolies, formerly head of publicity at United Artists, will open his own publicity office shortly. He left UA to join Jack Skirball, producer for Universal, as special publicity rep and will continue for Skirball besides other assignments.

Some 3,000 balloons from Bundles for Britain will tumble down on the heads of the cash customers at the Stork Club's Sunday Balloon Nights in future. Sherman Billingsley purchased these balloons from the merchandise of BB, as his New Year's contribution to the relief work carried on by that organization.

Leone's, West 48th restaurant, will close each Sunday as a food, fuel and help conservation measure. Traditionally among the most crowded, instead of selecting a comparatively light week night, the Leone family decided upon Sunday. It's the first time in 30 years this establishment has been closed for a single day.

The Jack L. Warners back to the Coast tomorrow (Thursday). Mrs. Leo Robin, wife of the songsmith; Sam Marx, Metro producer, Marlene Dietrich and Jean Gabin also returners west this past weekend. Miss Dietrich will only stay on Coast a few days to straighten her affairs prior to returning east for star role in 'One Man's Venus,' musical to be presented by Cheryl Crawford.

Mexico City

By Douglas L. Grahame

Blanca de Castrejon signed by Filmex as exclusive artist for 1943.

Rene Martinez, manager of the Ren Mart, Havana cinema, here to book pfx.

Manuel Reachi, president of Promesa Films, S. A., to New York by plane on business.

Raul de Anda, producer, and David Silva, actor, scripting 'Lo Invencible' ('The Unconquerable') for production in February.

Felipe Mier, former WB manager here, is to produce 'El Medico de las Locas' ('Crazy Women's Doctor') as his first for 1943. Patino Gomez will meg.

Virginia Fabregas, Mexico's Sarah Bernhardt, now 74, is doing well in Colombia with presentations of the anti-Nazi drama, 'El Anticristo' ('The Anti Christ'), authored by the Mexican dramatist, Luis G. Basurto.

Miguel Contrearas Torres, producer of 'Simon Bolivar,' biog of South America's George Washington, has started 'El Padre Morelos' (Father Morelos, generalissimo of Mexico's independence war, 1810-21). Cast includes Lolita Camarillo, Domingo Soler, Gloria Morell and Estela Inda.

Norman Foster here, contracted by Francisco de P. Cabreara, producer, to meg a revival of 'Santa' ('Saintess'), based upon the novel of the same name. Latter was theme of first talker made in this country, in 1930. Cast is headed by Esther Fernandez and Jose Cibrian. Foster is under a leave of absence from 20th-Fox to work on the Mexican pic.

London

Teddy Carr, head of United Artists (London), back from America with sore throat.

Geoffrey Hope has quit show biz and is now managing his father's estate business.

Eric Portman to play the Joseph Schildkraut role in 'Uncle Harry,' when it is produced in the West End early in 1943.

Syd Culver (formerly of dance team of Maggie Dickinson and Syd Culver) is now welfare officer in munitions factory.

Bobby Blythe, formerly actor, then agent, is now managing the Aldwych theatre for Emile Littler, who has house under long lease.

When Ben Lyon reports for duty with the American Air Corps he hopes to abandon stage and films forever, and to devote himself to flying.

Collins and Grade, 10¢ers, are to tour 'Lady Behave' as twice-nightly attraction in conjunction with Jack Hylton, who owns the late Stanley Lupino property.

J. Ingelsby's 'International Ballet' into the Piccadilly theatre for five weeks, after which Bernard Delfont's touring farce, 'Sleeping Out,' by Walter Ellis, comes there for run.

A new revue by Ronald Heans, 'Green For Piccadilly,' is due at this writing at the Ambassadors after a week's tryout in Liverpool. Music is by Kenneth Leslie Smith and players include Evelyn Dall, Betty Huntley Wright, Hettie King, Jay Laurier, Reginald Purdell, Doreen Percheron, and Joy Frankau. Kenneth Duffield is director, and Buddy Bradley is stager of the dances.

Australia

By Eric Gorrick

Major Lynn Cowan touring U. S. camps.

'Mrs. Miniver' (M-G) still top attraction in Sydney.

'Maid of the Mountains' is revival click in Melbourne for Williamson-Tait.

Chaplin's 'Gold Rush' into Mayfair, Sydney, for extended run shortly.

Sir Ben Fuller added to his cinema chain with new house in Adelaide.

'Arsenic and Old Lace' clicking at Minerva, Sydney, for Alec Coppell-Williamson-Tait.

Williamson-Tait reviving 'White Horse Inn' at Royal, Sydney. Local cast will be used.

There's not much call for sentimental war songs in this territory. U. S. swing numbers still most in demand.

Outdoor attractions doing fine on U. S. patronage. General MacArthur's men certainly know how to throw their coin around.

Despite lack of overseas' acts, vaude-revue, under Tivoli management, doing top biz in Sydney, Melbourne and Adelaide.

Columbia has renewed contract with Greater Union Theatres covering 1943 product. Deal set by Norman B. Rydge and Nick Pery.

Sydney Albright has settled in as general mgr. for United Artists in this zone. Albright will continue with his news coverage for NBC.

Dave Martin will tour ace spots with legit version of 'The Man Who Came to Dinner,' with Edwin Styles starred. Show ran for 23 weeks in Melbourne.

Will Mahoney and Bob Geraghty doing okay with vaude-revue at Cremorne, Brisbane. Mahoney will do a special show in Melbourne for war funds on governmental request.

Charles Chauvel into local production again with 'Rats of Tobruk.' Hoyts financially interested in pic, which will carry all-Aussie cast. Chauvel's last was '40,000 Horsemen.'

Unknown as yet whether 20th-Fox and Warners will send own execs to take charge of Aussie offices. Ray Rowe is currently in charge of former, with Stanley Higginson handling latter. Harry Hunter is back as chief for Par, with Sydney Albright in charge of UA and Nick Pery looking after Columbia affairs.

South Africa

By J. Hanson

Ross Allen, So. African manager for 20th-Fox, wed to local girl.

Mr. and Mrs. I. W. Schlesinger arrived back in So. Africa after visit to North and South America.

Lionel Kuby, relief manager at Odeon theatre, Cape Town (20th-Fox), acquitted on theft charges.

20th-Fox opened small house at Athlone, village near Cape Town. Seats 500; converted from garage.

'Chu Chin Chow,' local-talent stage production, ran five weeks at Empire theatre, Johannesburg. At present doing capacity at Alhambra, Cape Town, and slated for So. African tour.

'Man Who Came to Dinner' preview at Colosseum theatre, Cape Town (African Theatres), in aid of War Funds, grossed £7000 via £1 admission and appeal from stage. Expenses borne by African Theatres.

'How Green Was My Valley' extended season in Cape Town and Johannesburg. 'Mrs. Miniver' also doing outstanding business. Other recent attractions drawing good houses are 'Kings Row' and 'Hatters Castle.'

Victorious advance of Eighth Army in Egypt and landing of American forces in North Africa caused great excitement here. May result in relaxation of blackout restrictions in coastal areas, which will certainly help film biz.

General Smuts and Mrs. Smuts attended opening of pantomime, 'Sleeping Beauty,' at Empire, Johannesburg. On this day (birthday of Mrs. Smuts) African Consolidated Theatres gave entire receipts of every theatre on its circuit to Mrs. Smuts for her Troops Gifts and Comforts Fund.

Fire in lobby cloakroom of Plaza Cinema, Cape Town (Union Theatres), was checked by fire department and theatre staff while afternoon matinee audience sat through to the end of picture unaware of excitement. Ushers and doorkeepers efficiently manned emergency posts, but no panic at end of show when patrons were informed of fire. No damage done to main theatre or equipment.

Miami

Dog racing doing only fair biz.

Jack Marshall a click at Kitty Davis'.

It's still a beer trade cafe town the rest of the year.

Lester Santly, Manie Sachs, Ike Levy early vacationers.

Ray Bourbon, sophisticated songster, from the Drum to the Mayfair club.

Clyde Lucas band opening at the Frolics Danceland, following Will Osborne.

Al Jolson made a great patriotic speech at the New Year's Orange Bowl game.

Met Opera star Helen Traubel in town for a one-night appearance at the Miami Civic Music Assn.

Although now regarded as essentially a 'soldier town,' Lou Walters' Latin Quarter got $15-a-head New Year's eve and sold out.

Walter Jacobs' new Sheldon and Sheldon-Windsor luring the former Lord Tarleton, Miami Beach, clientele to Hollywood, Fla., 17 miles north of the Beach.

Pvt. Bruce Wendell, assistant radio producer for special services of the Air Base Command, Miami Beach, and former platter jockey on WHN, WNEW and WOV, will air a new Army show, 'Reveille in Rhythm,' over WQAM.

Following the ODT's latest announcement regarding gas rationing, Hialeah Race Track formally announced it would not open, and Tropical Park closes immediately. Hollywood Kennel Club quits running, and West Flagler Kennel Club follows suit as of Thursday (7). The other dog tracks will probably pursue the same policy, with the exception of the Miami Beach track, which will probably run because four bus lines converge within a block of it. Jai-Alai will probably close, too. The first night of the announcement the attendance at the Club Bali numbered 20—including waiters—and biz was good there compared to the nearby Clover Club. All greater Miami is sitting with fingers crossed.

Pittsburgh

By Hal Cohen

Eddie Peyton, night club man, off to Miami.

Ed Ebbert, v.p. of musicians local 60, on the mend after long illness.

Ted Blake to Philadelphia for an engagement at the Swan Club there.

Norma Shea's first Broadway show, 'You'll See Stars,' didn't last very long.

Little Jackie Heller set to head USO show to be sent into Caribbean area.

Ruth Ann Nickel, formerly at WJAS-KQV, to continuity staff, WCAE.

Baron Elliott has taken on a new arranger, Lee Szura, just out of Carnegie Tech.

Kieran Balfe, former radio man, directing Butler (Pa.) Little Theatre this season.

Chief Petty Officer Jack Logan, former mikeman here, to wed Mary Alice Foster.

Bandleader Brad Hunt enrolled at Duquesne U. for a course in business administration.

Jackie Heller home for few days and then to Detroit for a run at Casanova Club.

Mary Davis has resigned as traffic manager at WCAE, and Kitty Conti is taking over her spot.

Ed Hunt, in short-lived 'Lifeline,' has gone back to N.Y. after holidaying with his folks here.

Marion Annenberg has joined WCAE publicity department as assistant to Peggy Conlin.

E. P. Young, formerly of WKBN in Youngstown, O., newest addition to KDKA's announcing staff.

Dancer Peggy Wallace has received a sparkler from Duke Christopher, and they'll be married soon.

Tech Drama School's next show will be Paul Osborn's 'Morning's at Seven,' opening Saturday (16).

Hollywood

Miriam Hopkins bedded by sinus trouble.

Irving Tishmann, Broadway agent, in town.

Brian Aherne laid up with throat infection.

Jean Hersholt laid up with toxic poisoning.

Eric Von Stroheim in town for picture work.

Dan Mainwaring has joined RKO's publicity staff.

Veronica Lake recovering from an appendix operation.

Richard Whorf, screen actor, recovering from surgery.

Leonard Neubauer joined Paramount's publicity staff.

William S. McCune new casting director at Monogram.

Y. Frank Freeman returned from business trip to New York.

Pat O'Brien hospitalized for a few days for a physical checkup.

Eddie Shea, of the radio, becomes Michael O'Shea of the screen.

Ralph Murphy to Washington to direct a picture for the army.

Frances Raeburn, screen actress, recovering from appendectomy.

Murray Silverstone in from New York to discuss production deals.

Nelson Poynter to Washington for huddles at Office of War Information.

Norman Taurog back at his Metro desk after several weeks in the hospital.

Maurice Cohen, Palladium's general manager, in the hospital with arthritis.

Dave Garber, studio manager at Universal, hospitalized by threat of pneumonia.

William S. Hart checked out of the hospital after an eye operation and pleurisy.

Jacqueline Dalya Conselman, film actress, divorced William Conselman, screen writer.

Bud Murray, former dancer, hooked up with Fred J. Leonard in a talent agency.

Herman Wobber in from San Francisco to check up western product deals for 20th-Fox.

Bette Davis reelected president of Hollywood Canteen for 1943, with John Garfield continuing as v.p.

Sister Kenny, authority on infantile paralysis, guested by the Hollywood Women's Press Club.

Val Paul, former general manager of the Universal lot, in the hospital recovering from a heart attack.

Brenda Marshall to Florida where her husband, Bill Holden, is graduating from Officer's Training School.

Sam Wood returned from New York to prepare for his next picture, 'Saratoga Trunk,' at Warners.

Fay McKenzie returned to work at Republic after two months of Army camp touring in the Caribbean area.

Harry S. Ratcliffe, labor representative of the British Government, looking over the Hollywood industrial situation.

Robert C. Moriarity, 10 years with Paramount's advertising department, resigned to make industrial and army training films.

Dave Bershon, indie exhibitor and chairman of the Treasury Department's local war savings staff, laid up with stomach trouble.

Carter de Haven, Sr., and his son, Carter de Haven, Jr., indicted on mail fraud charges in connection with a recreational project.

Elaine Barrie, widow of John Barrymore, being sued for $4,925, charged with removing two hand-carved doors and other property from the Barrymore mansion in Bel-Air.

Lana Turner filed suit here to annul her marriage to Stephen Crane on the ground that he was not legally free from his former wife when they eloped to Las Vegas, Nev., last July.

Washington

Loew's Capitol is constructing its own screening room. Space was formerly used for rehearsals.

Frank Swadley, former manager of the Hotel Carlton becomes assistant manager at the new Hotel Statler.

Edmund Plohn, of the National theatre, now a one finger typewriter expert. Lost his secretary to the U. S.

Dan Terrell, of Loew's publicity department, is conducting a class in advertising at George Washington University.

Sol Jacobson in town ahead of 'Spring Again.' The C. Aubrey Smith-Grace George comedy winds up its tour here.

Looks like Xavier Cugat will get the opening date for the new Hotel Statler, which will have six quaff and snack rooms.

Mrs. Franklin D. Roosevelt spoke to the junior workers of Warner's Uptown theatre. Kids were organized by Walter Cersley.

Norwegian Embassy is sponsoring a diplomatic society preview for 'Commandos Strike at Dawn' at the Department Auditorium Jan. 14.

Harry Anger, the Earle's managing director, was given the Golden Key of the Harlequin Dramatic Society of Catholic University. First time the award has left the campus.

OBITUARIES

ALISON SMITH

Alison Smith, 50, author and wife of Russel Crouse, playwright and producer, died in N. Y. Jan. 7. Miss Smith was former assistant drama critic and editor on the New York Morning World. She was also at various times motion picture editor of the now-defunct N. Y. Globe and literary editor of the old N. Y. Mail. Since the demise of The World in 1931 Miss Smith had written articles and short stories for magazines.

Deceased was operated on last summer for a calcium deposit on the brain and apparently recovered. One of her diversions was horseback riding, but whether the cerebral affliction came from a fall was not known. Her favorite horse was a lively animal which she liked to call 'Variety.'

Only survivor is her husband, co-author of 'Life With Father' and co-producer of 'Arsenic and Old Lace.'

VERNON BALFOUR McFARLANE

Vernon Balfour McFarlane, 43, widely known for his work as a decorator of night clubs, died in Bellevue hospital, N. Y., Jan. 2.

Born in Australia, he started his career as an actor there under the management of J. C. Williamson. Later he was on the legit stage in England, and during World War I appeared in 'Rouge et Noir,' an army show in France. When he came to this country in the 1920's he forsook the theatre and took up interior decorating.

Notable among the McFarlane successes in this field were the decorations of Le Coq Rouge, N. Y.; Perona's Bath Club, Marlborough House, Spivy's Palm Island Casino in Florida, and the best known was his zebra-stripe decor at El Morocco, N. Y., and Ben Marden's Riviera (N. J.).

HARRY P. HOSFORD

Harry P. Hosford, 53, known on the radio as 'Uncle Harry,' died Jan. 6 in Chicago of a heart attack.

Hosford entered radio in 1926. Since 1930 he had been conducting the 'ABC Club' ('Always Be Careful'), in which he had obtained a national enrollment of children. In 1934 he founded the Safety Legion, a radio organization for boys and girls, which reached a membership of 1,700,000 in four years.

He had been broadcasting on WGN for the last four years with his two programs, 'Uncle Harry's Jamboree' and 'Uncle Harry's ABC Club.' Survived by his widow and radio partner, Agnes, known as 'Aunt Agnes.'

KATE PRICE

Kate Price, 70, one of the first actresses to inject robust comedy into films, died Jan. 4 at the Motion Picture Relief Fund's Country House after a long illness.

Starting in vaudeville in 1890, deceased broke into pictures when they were in their infancy at Fort Lee, N. J., and other eastern studios, along about 1902 when John Bunny, Douglas Fairbanks, Mary Pickford and other future stars were just coming up.

In the early days she appeared with Miss Pickford and later was Mrs. Kelly in the 'Cohens and Kellys' series, which had a wide distribution in those days. She retired about five years ago.

ARTHUR GUITERMAN

Arthur Guiterman, 71, poet and playwright, died in Pittsburgh Jan. 11. He collapsed en route to the 20th Century club, Pittsburgh, where he was to have lectured.

In addition to a score of books, mostly light verse, Guiterman wrote the libretto for the opera, 'The Man Without a Country,' the music for which was written by Walter Damrosch. Opera was produced by the Met during the 1937-38 season.

Widow survives.

FRANK N. DODD

Frank N. Dodd, 72, for 42 years secretary of the Metropolitan Opera and Real Estate Co., died in N. Y. Jan. 9.

Known as a brilliant linguist who spoke many languages, including Japanese, he was active in operatic business affairs until his retirement two years ago when the Met opera building was sold to the opera association.

Widow, three sons and two daughters survive.

MAX WINTERFELD

Max Winterfeld, Viennese operetta composer, died recently in Buenos Aires, where he had livel as a refugee from Germany since 1939. Winterfeld, who had changed his name recently to Juan Gilbert, first gained prominence by his collaboration with Franz Lehar. Subsequent works were produced throughout Europe as well as the Americas.

Later he won attention with his musical scores for films produced in Buenos Aires.

BEATRICE BOWMAN

Beatrice Bowman, 65, former concert and opera singer, died Jan. 3 in Berkeley, Cal., after a long illness.

A onetime soloist with the New York Philharmonic Orchestra and John Philip Sousa's band, Miss Bowman had been a voice teacher for the past 20 years. She once sang at a 'command' performance for President Taft.

A daughter survives.

WALLACE ERSKINE

Wallace Erskine, 81, British-born stage actor, died Jan. 6 in his Massapequa, L. I., home.

During his 50 years on the stage in England and this country he appeared in many notable roles, the most recent being as Baron Cesarea in 'Death Takes a Holiday.'

Surviving are his widow, two sons and two daughters.

JACK TERRY

Jack Lavin, 25, known professionally as Jack Terry, was killed in action recently in the Southwest Pacific. He was in the Medical Corps.

Terry was a theatre and night club impersonator, having been a member of the Three Short Waves, with Willard Owitz and Dawson Butler. Mother Survives.

GEORGE H. PRESSNELL

George H. Pressnell, 35, announcer, died Jan. 1 in Atlanta following a long illness. He also had been m.c. for the WSB Farm and Home Hour and tenor soloist in semiclassical concerts over that station.

Before going to Atlanta 18 months ago, Pressnell had been an entertainer in Detroit niteries. Parents and a sister survive.

ARGUS THE GREAT

Arthur Herman, 63, magician known professionally as Argus the Great, died Jan. 6 in Indianapolis. He is said to have been the first 'Happy Hooligan' in the John Robinson circus, and once appeared in a play starring David Warfield. One of the oldest magicians in the business, he confined his work in recent years to Indianapolis club dates.

FRANK RACKCLIFFE

Frank E. Rackcliffe, 60, veteran projectionist, died recently in Pittsburgh, on his way home from the Harris theatre, where he had been employed. He was a charter member of IATSE, Local 171; had been a projectionist for the Harris outfit since 1910.

Surviving are his widow, son and brother.

JACK DAVLIN

Jack Davlin, who as division passenger agent for the Santa Fe Railroad had been in close contact with showbusiness and numbered thousands of show people among his friends, died Monday (11) in Chicago, following a heart attack. Davlin spent 35 of his 57 years with the Santa Fe.

LOUIS ISRAEL

Louis Israel, 56, motion picture theatre owner, died in Cleveland Dec. 28 of a heart attack. He built and operated the first suburban theatre in the Cleveland area and was president of the Tiffin Amusement Co., which owns and operates theatres in Cleveland and in Akron.

Surviving are his widow, Bessie, two daughters and three brothers.

JACK BARTY

Jack Barty, 54, British vaudeville and revue performer, died in Streatham, London, recently. Since 1907 he had been a music hall comedian. He performed at the Coliseum, London, for two years in 'White Horse Inn.'

Also appeared in several American films.

HOWARD W. CONOVER

Howard W. Conover, 72, Canadian theatre manager, died in Vaudereuil, Que., Jan. 7. Born in Millville, N. J., he went to Montreal 30 years ago, where he managed the Nickel theatre until he took over the Imperial.

Surviving are his widow, a son and a sister.

JAMES A. TIERNEY

James A. Tierney, 43, radio representative of the Texas Co., died in Brooklyn Jan. 7. He made arrangements for the company's broadcasts for the last 12 years, including those of the Met Opera Co., Ed Wynn, Eddie Cantor and Fred Allen.

Surviving are his widow, mother, two sons, a sister and three brothers.

ARTHUR LIND

Arthur Lind, one time associate of the late Charles (Buck) Jones in vaudeville, and former co-owner of the Lind Brothers Circus, died in Fall River, Mass., Jan. 4.

He was in the cleaning and pressing business for 15 years prior to his death.

ALPHONSE ETHIER

Alphonse Ethier, 68, stage and screen actor, died Jan. 4 in Hollywood after a long illness. Among his screen performances were roles in 'Transgression' with Kay Francis and 'Lightnin' with Will Rogers.

He was a member of the Lambs Club and the Masquers.

WILLIAM CLIFFORD GAUNT

William Clifford Gaunt, 69, died recently in Bradford, England. Originally a fur merchant he invested in many stage productions in London.

He was also a director of Associated Theatre Properties, which controlled six London theatres.

AL ROYCE

Al Royce, veteran vaude actor, died recently in Chicago. For years he played the Keith time in an act billed as Al Harris and Grace Lyman. Later this billing was changed to Al and Mary Royce.

Widow and sister survive.

FREDERICK WM. ROBERTSON

Frederick William Robertson, 70 Canadian theatre owner and manager, died in Ottawa, Jan. 6. His latest theatre was the Mayfair, Ottawa.

Surviving are his widow, a son and a brother.

CHARLES G. McDONALD

Charles G. McDonald, for years manager of the Van Curler Opera House, Schenectady, N. Y., died in Schenectady Jan. 9.

Three brothers and two sisters survive.

JOHN D. HYNES

John D. Hynes, member of the musicians' union for more than 30 years, died Jan. 2 in San Francisco.

He served on the San Francisco county Board of Supervisors from 1916 to 1923.

LEWIS LYON

Lewis Lyon, 68, former flutist with Arthur Pryor's band, and later with the Kansas City Little Symphony orchestra, died recently in Jefferson City, Mo.

Surviving is a son.

JOHN BUCK

John Buck, 70, retired stage employee, died recently in Columbus, O.

He had worked with stage crews in Columbus for 50 years.

WILLIAM H. MECK

William H. Meck, 63, vet stage actor, booker and onetime projectionist, died in Philadelphia Jan. 8.

Widow and four children survive.

CHIEF JACK

Chief Jack, 66, full-blooded Indian who toured with Buffalo Bill and later appeared in vaudeville and pictures, died in Los Angeles, Jan. 9.

Pvt. Frank Tiberi, 32, clarinet and sax player in Columbus, O., bands, died in Fort Benjamin Harrison, Ind., Jan. 6, from pneumonia. Widow, parents and two brothers survive.

Alvin H. Marti, 38, pianist at one time with the Henry Thies orch in Cincinnati, died in Toledo Jan. 4. Widow, daughter and parents survive.

Bertha S. Mann, sister of Leon, Gus and M. S. Schlesinger, died in Orange, N. J., Dec. 31. Latter is manager of Warners' Hollywood theatre, N. Y.

Henry John Buck, retired Columbus, O., stage employee, with the Hartman theatre there many years, died Dec. 29.

Mother, 73, of Florence Gershwin, of the Mills Music Co.'s staff, died in N. Y., Jan. 15.

Father of Joe Loefler, Metro salesman in Minneapolis, died recently in Cleveland.

Mother, 83, of Clarence Locan, of Metro publicity staff, died Jan. 6 in Carmel, Cal.

Widow of Vernon E. Renney, composer, died in N. Y. Jan. 1.

BIRTHS

Mr. and Mrs. Dennis O'Keefe, son, in Hollywood, Jan. 10. Mother is Steffi Duna, film actress; father also in pictures.

Mr. and Mrs. Joe Desmond, son, in Pittsburgh, Dec. 27. Father is arranger for Maurice Spitalny orch.

Mr. and Mrs. Dominick Tremarkie, daughter, in Pittsburgh, Dec. 20. Father is with Frank Andrini's Argentinians.

Mr. and Mrs. Feris Freeland, daughter, in Pittsburgh, Dec. 26. Father is Pitt radio exec.

Mr. and Mrs. William G. Serrao, son, in Pittsburgh, Dec. 28. Father is manager of Circle theatre, New Kensington, Pa.

Mr. and Mrs. Bob Shields, daughter, in Pittsburgh, Jan. 1. Father is KDKA production man. Mother is former Elaine Kinder, of Kinder Sisters, singing trio.

Mr. and Mrs. Richard Harris, son, in Hollywood, Dec. 23. Father is sound technician at RKO.

Mr. and Mrs. Maurice Wetzel, daughter, Jan. 6, in Chicago. Father is production manager of Blue Network, Chicago.

Mr. and Mrs. George H. Stellman, daughter, Jan. 4, in Chicago. Father is Director of General Mills radio accounts for Blackett-Sample-Hummert agency, Chicago.

Mr. and Mrs. Robert Ardrey, son, Jan. 4, in N. Y. Father is playwright and screen writer.

Mr. and Mrs. Harold Dubrow, daughter, Dec. 24, in New York. Father is with Wm. Morris agency.

Mr. and Mrs. Alex Havier, son, in Los Angeles, Jan. 3. Father is a screen actor.

Mr. and Mrs. King Kaufman, son, in Hollywood, Jan. 3. Father is assistant cameraman at Metro.

Mr. and Mrs. Glenn Wilson, son, Hartford, Conn. Father is announcer at WTIC.

Mr. and Mrs. Leslie Urbach, son, in Hollywood, Jan. 7. Mother was Alice Wade, former press agent for the New York Theatre Guild. Father is dialog director at Columbia.

Mr. and Mrs. Dan Riss, son, in Cleveland, Dec. 21. Father is newscaster at WTAM.

Mr. and Mrs. Hal Morgan, son, in Cleveland, Dec. 2. Father is WGAR announcer.

Mr. and Mrs. Walter Herlihy, daughter, Jan. 1, in Boston. Father is a Blue network announcer in New York.

Mr. and Mrs. Slocum Chapin, daughter, Dec. 30, in New York. Father is a salesman for WJZ, New York.

Mr. and Mrs. Robert Ardrey, son, Jan. 4, in New York. Father is a playwright and scenarist.

Mr. and Mrs. Lee Cooley, daughter, Jan. 8, in New York. Father is radio production director for Ruthrauff & Ryan agency.

Bushman Bushed

Continued from page 3

ton, former scenarist, was co-defendant with ex-pugilist Grace. Both were acquitted of charges of an attempted $250,000 shakedown on Louis B. Mayer. Jury deliberated 50 hours and was congratulated by Judge Yankwich for its conscientiousness.

The court then sailed into Bushman as 'a man who doesn't understand first essential principle what it means to be an American. I think it idiotic that a man of that type is so wrapped up in his conceit to do such a thing. Our danger is not from ignorant immigrants but from people like Bushman, who presume to tell a judge facts outside of the evidence.'

Bushman charged in a letter to Judge Yankwich that he was prevented by Mayer from working in major studios since 1925. The former actor asked the court to 'please be as lenient as you can with this songwriter (Lipton).' Judge Yankwich turned over the letter to the U. S. district attorney.

MARRIAGES

Dorothy Kirsten to Edward Oates, in New York, Jan. 3. Bride is opera singer.

Carole Landis to Captain Thomas C. Wallace, in London, Jan. 5. Bride is film actress now touring U. S. army camps abroad; groom is army pilot.

Donald Loring Rogers to Ethel Virginia Gonnet, in New York, Jan. 2. Groom is radio-concert stage singer.

Wenonah Lee Keene to Lieut. Edward B. Andrews, Jr., in N. Y. Jan. 9. Groom is ex-stage actor.

La Vonne Moyer to Joe Hickey, in Los Angeles, Jan. 2. Both are film dancers.

Winona Bailey to Wayne Winslow, in Salt Lake City, Jan. 10. Bride is June Lee, commentator on KUTA; groom in the Navy.

'Tiny' Schubach to Major Melville L. Jacobs, in Salt Lake City, Jan. 6. Bride is Linda Lee, woman's editor of KSL.

Ann Marin to James Oscar Baier, Nov. 27, in Hollywood. Groom is in army; bride is agent Ned Marin's daughter.

Jean Reiffin to Louis Shoall Miller, in Ventura, Cal., Jan. 4. Bride is on Will Cowen's production staff at Universal. Groom is in the Navy.

Dorothy Granger to Joe La Palm, in Hollywood, Jan. 9. Bride's a screen actress, groom is in the Army.

Kenneth Truman Collins to Doris McGee, in Indianapolis, Dec. 19. Bridegroom is manager of the Indiana and Circle theatres.

Jane Donner to Peter Lyon, Jan. 12, in New York. She's a radio and legit actress; he's a radio scripter. Their real names are Jane Randolph Duenner and Robert Crawford Lyon.

Gwynedd Owen to Charles S. Monroe, Dec. 31, in New York. Groom is a CBS scripter.

June Hynd to George Fielding Eliot, Jan. 1, in New York. Bride was formerly in the women's division of NBC program department; he is CBS military analyst.

Ella Mae Collette to William Parker, in Las Vegas, Nev., Jan. 9. Groom is radio commentator.

Marie McDonald to Victor Orsatti, in Reno, Jan. 9. Bride is screen actress; Groom is former talent agent, now a test pilot.

Dolores Mellberg to Lieut. Thomas Moore in Tucson, Jan. 9. He's former announcer at WIBG, Philadelphia.

Legit Cements

Continued from page 1

Dinner'; by the time this appears it will have celebrated its first birthday at the Savoy theatre. A year ago it was (like every production) a gamble. No one could say how London audiences would react to this typically American comedy. Now we know the answer. But as I see it the significance of its having become the solid success it is lies in the ability of British audiences to appreciate every subtlety of this very American play.

What Ocean

If the exigencies of war have lessened distances in point of time comparable to the deflating of a football to the size of an orange, if for the transport of material things mastery of the air has brought New York and London close together, let us not therefore make the mistake of thinking the ocean barrier does not still exist. It does. It is still responsible for such lack of understanding as makes incomplete a thorough union of our people. And right here is where the theatre comes in.

The thousands of British men and women who have seen 'The Man Who Came to Dinner'—like those other thousands who have become familiar with another phase of American life as depicted in 'Watch On the Rhine'—have had something more than mere entertainment for their money. Unconsciously perhaps, but none the less effectively, they have added to their knowledge of America and Americans. This is surely all to the good. At this season of the year especially it seems to me heartening evidence of good will on earth—this incontestible box-office proof of the eagerness of the people to learn all there is to be learned about the other fellow.

At the very moment of writing this I am on the eve of presenting another New York success, 'Arsenic and Old Lace,' which I hope will prove a further factor in the heightening of mutual understanding.

[*'Arsenic' has since opened to sock response.—Ed.*]

Literati

Bennett Cerfiana

Bennett Cerf, devoting his column in Jan. 2 Saturday Review of Literature to literary tid-bits, disclosed the road to Alfred Knopf's office is paved with CBS correspondents. Larry LeSeur, just back from year of broadcasting in Russia, is latest to sign with Knopf. Book, yet untitled, is slated for completion by April 1. Current best seller on Knopf list is Hugh Byas' 'Government by Assassination.' Other Cerf tip-offs:

John Dos Passos' first novel in three years, 'Number One,' story of a political big shot, will be brought out in the spring by his new publisher, Houghton Mifflin. Book-of-the-Month Club's twin selection for March includes Saroyan's 'The Human Comedy' (Harcourt, Brace) and Barry Fleming's 'Colonel Effingham's Raid' (Duell, Sloan & Pearce). Literary Guild's April selection a 'sophisticated murder story' by Margaret Carpenter called 'Experiment Perilous' (Little, Brown). Robert Nathan, the whimsy-whamsy novelist, is now engaged with a play called 'Strangers from Heaven,' about two angels who disguise themselves as aviators, nip an appeasement plot in the bud, reform a crusty banker and then move down to Washington.

Fort Dix's Pro Staff

Staff of Fort Dix Post, 12-page weekly rag of goings on at that Post, includes several topnotch N.Y. scribes now doing their bit for Uncle Sam.

Sgt. John S. Wilson, former drama editor of PM, N.Y. daily, edits the sheet and has under him Pvt. Al Buck, ex-boxing writer for the N.Y. Post, Pvt. John F. Kelly, formerly a cable ed on the N.Y. Herald Tribune, Pvt. Gene DePoris, a former city-side by-liner on PM and Pvt. Mike Cramoy, ex-Broadway p.a.

The sheet, which is styled a lot like PM, also has former Hearst sportswriter Jimmy Cannon in tow. Cannon, a sergeant, contribs a weekly column, similar to (but not the same as) the three a week he sends to PM.

Pvt. Irvin Rosenberg, with Underwood & Underwood, pix agency, before answering the call, is one of the four photogs on the staff, the other three not having news experience. Art work is handled by Pvt. Walter Stiner, ex-commercial and portrait artist who worked once in Doubleday, Doran's book jacket dept.

The paper is 30% pix. The rest is devoted to news and features.

Book Club Cited by FTC

Charges of misrepresentation in radio broadcast continuities have been made by the Federal Trade Commission against Frank J. Marks and Book-a-Week Club, Inc., of New York, distributors of reference books designated as Standard American Encyclopedia and the University of Knowledge Wonder Books.

FTC said the club stated that it was 'sponsored and endorsed by the National Committee on Education,' representing that the committee consisted of a group of teachers or educators which is national in scope. Actually, FTC said, the committee is merely the trade name assumed by Marks, who is a jobber and retailer of the books which he purchases from publishers on a consignment basis.

Book-a-Week Club was accustomed to make a 'free' volume offer, FTC claimed, which was misrepresented. The commission also said that the Standard American Encyclopedia is not complete and comprehensive, with the complaint also alleging that Standard American Encyclopedia and the 'Wonder Books' do not have true values of $65 and $100, respectively, as represented.

Chi Sun's Amus. Dept. Setup

Clarification of the new Chicago Sun setup sees Wauhillau La Hay, radio editor, also taking over the amusement editorship, which includes the film dept. as well. This was caused by Wolfe Kaufman's resignation. Elwood Douglas, feature editor, will be general supervisor of amusements, but Miss La Hay will handle it. This explains the misunderstanding that Douglas was also taking on Kaufman's chores when, actually, Douglas and the management's displeasure with Kaufman's handling of things caused the shake-up. Eventually a new film editor will come in.

Miss La Hay, who is part Indian—which explains that first name—was offered a radio post in New York by a major network, but refused it to stay with the Sun on radio, and now also general amusements. Bob Locke continues on niteries. Claudia Cassidy, who quit the music editorship, reportedly over a clash with Kaufman, has since shifted back to the Chi Trib.

Femmes Move In

Cigar-smoking and hard-bitten desk men and reporters are rapidly disappearing down south as the draft and enlistments continue to invade newsrooms and the powder-puff brigade takes over. Virtually every daily now has from one to a dozen or more femme reporters, desk 'men' and photographers, and a number have—of all things—women linotype operators.

Petticoats also are getting draped over some Dixie city desks, with the result that the few lads remaining out of khaki are getting an occasional whiff of perfume when they pick up their assignment envelopes.

Griffin Delays Extradition

William Griffin, editor and publisher of the N. Y. Enquirer (Sunday), indicted by the U. S. with 28 others charged with conspiracy to undermine morale of the armed forces, is still fighting removal to Washington to stand trial. Griffin surrendered in N. Y. Thursday (7) in compliance with an order issued by U. S. Commissioner Garrett W. Cotter.

He was immediately released on a writ of habeas corpus. Argument on the writ is scheduled for today (Wed.).

3 Scribes Into Service

Robert Sylvester and Ray Bates, of the N. Y. News, are leaving for the Naval forces, former being drama editor and the latter of the sports department. Both have been rated chief petty officers and assigned to Lt. Com. Gene Tunney's physical fitness outfit. Friends, including a number of Broadway press agents, feted Sylvester at Sardi's Friday (8) night, event being highlighted by a show, partly professional.

Asa Bordages, a N. Y. World-Telegram byliner, has joined the Marines, assigned to Paris Island for basic training.

Newsprint Status in England

Morris L. Ernst, back from England on a private mission for President Roosevelt, went into the newspaper and magazine situation abroad.

General findings are that newspapers may carry 40% advertising to 60% news; and mags are ratioed at 50-50 in England. A format for U.S. periodicals, daily and mag, may be evolved from that.

'Movieland' Out In Feb.

New motion picture fan magazine, 'Movieland,' hits the stand with the February issue. Ruth Waterbury is editor, with headquarters in Hollywood.

New York ed is Dorothy Wallace.

Chi Sun Folds H'wood Bureau

Chicago Sun folded its Hollywood news bureau, with George Schaefer and Peter Furst off the payroll.

Sheet will rely on United Press, Acme Service and Sidney Skolsky for its film news.

LITERATI OBITS

William A. Summerill, 82, for 53 years owner and editor of the weekly, Penns Grove (N. J.) Record, died Jan. 3 at Penns Grove.

Lewis G. Early, 80, city editor of the old Reading (Pa.) Herald, and later city editor of the Reading Times, died in that city Jan. 4.

Dr. John Bertram Andrews, 62, editor of The American Labor Legislation Review, died in N. Y. Jan. 4.

William J. Snyder, 61, who was employed by the N. Y. Bureau of the Associated Press 47 years, died Jan. 6 in Union City, N. J.

Harlan C. Pearson, 70, veteran political writer, and research secretary to several governors of New Hampshire, died in Concord, N. H., Jan. 6.

William Henry Zerbe, 78, veteran staff photographer of the N. Y. Herald-Tribune, died in N. Y. Jan. 5.

William A. Summerill, owner and editor of the Pennsgrove (N. J.) Record from 1884 to 1937, died Jan. 3 at his home there. His son, Thomas, took over the operation of the paper five years ago.

Mrs. Maude A. Andrews Ohl, 80, novelist and newspaperwoman, died in Bronxville, N. Y., Jan. 7. She was widow of Josiah K. Ohl, former managing editor of the N. Y. Herald, and was 70 when she wrote her first full-length novel, 'Melissa Starke.'

Mrs. Julie Closson Kenly, 73, novelist and author of books on nature, died in Short Hills, N. J., Jan. 7.

Mrs. Eleanor W. Talbott Smith, 91, author of short stories and children's books, died in Chatham, N. J., Jan. 7.

James A. Robison, 84, attorney and newspaper reporter, died Jan. 5 at his home in Detroit. He belonged to the era of reporters who wore silk hats and cutaway coats a half century and more ago. He became famous as a lawyer following two decades of newspaper work.

George L. North, 60, oldtime San Francisco newspaperman, and for 19 years publicity director of the Chamber of Commerce in that city, died Jan. 7 in Frisco.

Harry Meyer Friend, 71, former publisher of the Orange Chronicle, East Oange, N. J., died in that town Jan. 9.

Thomas Yoke, 52, publisher of the Carteret (N. J.) News, died in South Norwalk, Conn., Jan. 10.

Mrs. Abbie Phillips Walker, 76, writer and wife of Fred A. Walker, former chairman of the executive committee of the N. Y. Sun, died in New London, Conn., Jan. 11.

William H. Adler, 61, retired editorial writer and one-time drama editor for The Memphis Commercial Appeal, died Dec. 24 at his home in Memphis.

CHATTER

David Brown resigned as associate editor of Pic to join staff of Liberty.

Decla Dunning (Mrs. Jack Runyon) sold her eighth short story to the New Yorker.

Reader's Digest to appear soon in French and Swedish. Spanish and Portuguese editions have already been brought out.

Frances Fenton joined Metro home office publicity; previously associated with Life mag in Hollywood and N. Y. Gertrude Gelbin resigned to freelance.

In addition to taking over the Sunday N. Y. Mirror magazine editorship from Kenneth McCaleb, Charles A. Wagner is continuing his book-reviewing stint for the paper.

Newcomb F. Thompson, radio editor of Hearst's Boston Record, American and Sunday Advertiser, is now a warrant officer with the Merchant Marine. Joe Anderson, from editorial staff, succeeded.

Lila Barr Chapman, ex-aviation editor for The Memphis Commercial Appeal, has entered the Women's Flying School at Houston, Texas, for a two-month course preparatory to becoming a pilot with the Ferry Command.

Member of the Vancouver (B.C.) Province's staff and ex-reporter on the Edmonton, Alta., Journal, Paul Malone has been appointed press officer of the Canadian Legation and representative of the dominion's department of information in Australia.

Lewis M. Russell, for last eight years with the Macfadden Women's Group, has joined Hillman Periodicals, Inc., as v.p. in charge of advertising. Hillman Women's Group consists of Real Story, Real Romances, Life and Love Confessions and Movieland.

Joe Shuman, city editor of Pittsburgh Post-Gazette, became a father for the first time day after Xmas when a son was born to him and the former Anna Jane Phillips, who was ace feature writer on Pitt morning sheet before marrying the boss. Shuman's a brother of Ik Shuman, now on staff of New Yorker mag.

FDR Ball Guesters

Continued from page 3

will officiate at the dinner. Along with Lauritz Melchior or Conrad Thibault, because of Warm Springs Foundation auspices, Miss Lawrence is a natural.

As talent now lines up, Kenneth Thomson, of the Hollywood Victory Committee, promises at least eight top stars. At her own request, Dinah Shore may also be added, this depending upon her pix commitments.

Maxwell Anderson's 'Eve of St. Mark' has been given the nod for the 'command performance' on Sunday, Jan. 24. For a while it was a tossup between 'Eve' and George Jessel's 'Show Time,' with the latter favored because of light touch and contrast to serious note. However, Andy Kelly, Washington Star drama editor, who is handling theatrical arrangements, decided after gandering the two shows in New York that the Anderson play was more suitable for the occasion. Priority on freight car to ship down one turntable stage will probably be possible to expedite handling of bulky production.

USO Shows in Hawaii

Continued from page 4

scenery, no music, no equipment of any sort and, worst of all, there was only a handful of performers since most of the professionals on the island were evacuated, except for a very few.

Over 500 Perform Now

Today Hawaiian Camp Shows has a roster of 500 performers, has 25 units including two mobile ones, and gives between 400-500 shows a month to servicemen and war workers. The troupes include 12 variety units, light opera shows, string quartets, concert groups and audience participation units that teach the boys how to hula or do 'The Lambeth Walk.' In addition there are 'nationality' shows, Hawaiian, Chinese, Filipino, Samoan, etc. Another favorite troupe is a legit show, 'Nothing But The Truth,' which John Halliday, the legit and film actor, who lives in the islands, produced for USO-Camp Shows.

In addition to the performances for servicemen, which are played afternoons, Camp Shows entertains the war workers evenings. The war workers, all civilians and many new to these parts, pay the cost of their shows. Each month Camp Shows tallies the nut of the civilian shows and the war workers ante up. Many of them kitty their card and dice games so as to always have a sum on hand to pay for their Camp Shows. And it's a tidy sum they pay since war workers get about 50 shows a month.

The big problem is the island of Oahu (Honolulu). Between Jan. 15 and Nov. 15 this area got some 3,200 shows. The six other islands also get shows, at least once a month, with entertainment during the interim coming from local talent that Camp Shows has located and put to work. Even the island of Molaki, the leper colony, gets Camp Shows. The inmates are restricted to their own hospital area and Camp Shows units go in and entertain the troops.

Transportation

Transportation is furnished by the Army, which trucks the units around as well as provides boats to move them from Oahu to surrounding islands. Most shows are in mess halls, recreation halls, hospitals and camp theatres, where the latter are available. At isolated posts,—and many of the posts are so isolated that the only new faces the troops see of the Camp Shows entertainers—the shows are given outdoors. That's the reason all military and naval performances are during daylight hours. For the war workers and sometimes when the troops are available Camp Shows has arranged with commercial theatres to use their facilities.

All the performers get paid. The big headache was finding performers. Consequently, in addition to all the other chores, Camp Shows had to find and train dancers and actors. Most of the hoofers and chorus girls come from the high schools. It is nothing unusual for them to go to school in the morning, work for Camp Shows in the afternoon and in a war factory at night. Most everyone does war work. Even the members of the musicians' union labor in the factories and do their musical chores as a sideline.

Among the professionals working for Camp Shows are Halliday, Leilani, singer and dancer, formerly with the Harry Owens Hawaiian orch, who now works with the mobile units and rides up the mountains on mules to entertain the boys; Max Molini, magician, active until his death a few months back; Jimmy Gable, m.c.; Josephine Flanders, dancer; Mushy Robinson, Negro comic; musicians Carol Agnew, Robin McQuesten and Al Kaye; Guido Salmaggi, son of Alfredo Salmaggi, the opera enterpreneur, who was assigned to Camp Shows by the Army; Schulman & Wisser, harmonica duo, who were dug up at a war plant and double from the machines to Camp Shows; and Johnny Noble, who wrote 'The Hawaiian War Chant' and now works with the mobile units.

Lack of performers—with the limited group on hand every audience has seen the troupers repeatedly—brought George, to New York recently. The Hawaiian military and naval authorities have authorized the import of a limited number of performers from the mainland. George huddled with USO-Camp Shows execs in New York and arranged for the selection and transportation of the required performers. Just when the fresh blood will go to the islands is a military secret, in fact some may already have arrived, but from here on in a stream of fresh faces and acts will pump into the Hawaiian Islands for three months of service with Camp Shows, then be replaced with another contingent.

ENSA's Plan

Continued from page 4

plenty of action in the theatre in England.

C. For stars who can only get away for a few weeks at a time. All expenses paid by DNSE.

D. For film performers who cannot get away for Overseas work, yet want to do something. They will be used to entertain Royal Air Force men now in Canada.

Applicants for plans will clear through a New York ENSA Committee at 137 West 48th st., acting in behalf of DNSE.

The New York committee, staffed by Gilbert Miller, Gertrude Lawrence, John Golden, Vinton Freedley, John C. Wilson and Forrest Haring, the latter acting as general manager, will clear all applications. Understood that DNSE, in London, will accept the New York committee's recommendations.

Military Service?

Applicants for Plans A and B will come under the British Military Service Acts. Once they arrive in England they will be employed by ENSA and DNSE will apply for a deferment from military service. The British government makes no guarantee of deferment and men under 30 may possibly be taken into the armed services. However, it is understood that the New York committee will not approve anyone eligible for active service unless the applicant so desires.

Applicants for Plan C will not have to wait until their applications are cleared by the Embassy and DNSE in London. They will be cleared via the New York committee with the Embassy pitching in to speed things up by facilitating transportation.

The entire operation is aimed at cooperating with Yank film and legit producers who may have British troupers under contract. For these situations the B and C categories, with their definite engagements, offer an opportunity to get a leave of absence and work for ENSA between shows or pictures.

Safe Work

And despite the fact that the ENSA troupers work on every front, as well as in England itself, the only casualties among ENSA staffers were the result of the air blitz. Even during the Battle of France and the subsequent evacuation from Dunkirk, the ENSA troupers came through unscathed.

The ENSA operations in Canada call for British stars to come over, join with applicants for Plan D, and go into Canada as a unit. Shortly to arrive in the U. S. for the first of these units, is George Formby, English film star. His unit will entertain RAF and RCAF men as well as other contingents that the Canadian government may designate. They will also do a few public concerts to raise funds for the Canadian Navy League.

This first contingent will be financed by the British Government, via DNSE, with the Canadians studying its operation with a view toward financing future units and possibly setting up its own version of ENSA.

Record 305G

Continued from page 3

and while there has been a profit already out of the smash Hub engagement, Todd figures the 125G as the basic cost. Todd holds most of the remaining 75%, with a few others, including his attorney, William Fitelson, and Mike, Jr., his 11-year-old son, having minor percentages. The English rights were sold to Louis Dreyfus yesterday (Tues.).

Producer heads for the Coast this weekend on a deal for other personalities. He's also priming a new starring play (straight, not musical) for Gypsy Rose Lee, co-star of 'Star and Garter'. She's writing the script, titled 'Chip [illegible]

In answer to the many friendly inquiries:---

The motion picture production of

STAGE DOOR CANTEEN

Will run approximately 2 hours, 15 minutes

It is a soldier's love story, told against a glamorous "back drop" of the most illustrious stars of—

SCREEN — RADIO — STAGE

Directed by FRANK BORZAGE

A print of this picture will be placed in a vault in our National Capitol and also a print in an appropriate building in London, so that people a hundred years from now can know a few straight facts about show folks and how they worked and gave of themselves as hostesses, bus boys, entertaining on the Canteen stage, or otherwise waiting on the soldiers of all the United Nations.

Yes, how they played their part in helping thousands of boys at the Stage Door Canteen find a few brief hours of happiness before they sailed away to battle.

SOL LESSER.

ARTISTS WHO WILL ENTERTAIN IN THE PICTURE, IN THE ORDER OF THEIR APPEARANCE

Ed Wynn
Aline MacMahon
Vinton Freedley
Gypsy Rose Lee
Katharine Cornell
Brock Pemberton
Jane Cowl
Howard Lindsay
Edgar Bergen
Charlie McCarthy
Selena Royle
Vera Gordon
Dorothy Stickney
Peggy Wood
Alan Mowbray
Gracie Fields
Constance Collier
Judith Anderson
George Jessel
Henry Armetta
Mary Pickford
Ray Bolger
Bert Lytell
Virginia Kay
Kay Kyser
Helen Hayes
Clifton Webb
Lucile Gleason
Mary Beth Hughes
Patricia Morison
Hugh Herbert
Ethel Merman
Xavier Cugat
Ilka Chase
Billie Burke
Mervyn Leroy
Sid Grauman
Elsa Maxwell
Tallulah Bankhead
Helen Parrish
William Demarest
Teresa Wright
Jane Darwell
Jack Benny
Gertrude Lawrence
Alfred Lunt
Lynn Fontanne
Johnny Weissmuller
Franklin Pangborn
Kenny Baker
Ethel Waters
Count Basie
Ned Sparks
Paul Muni
Helen Menken
Freddie Martin
Marlene Dietrich
June Lang
Merle Oberon
Dame May Whitty
Dale Evans
Roscoe Karns
Martha Scott
Benny Goodman
Shirley Booth
Killer Joe
Al Jolson
Russell Crouse
Vivian Smolen
Virginia Grey
Ralph Morgan
Helen Broderick
Guy Lombardo
Ella Logan
Lloyd Corrigan
Mary Lou Daves
Peggy Moran
Dorothy Fields
Marie Wilson
Rosemary Lane
Ann Gillis
Simone Simon
Nedda Harrigan

FICTIONAL CAST:

William Terry
Cheryl Walker
Michael Harrison
Margaret Early
Lon McCallister
Marjorie Riordan
Fred Brady
Dorothea Kent

Released Through
UNITED
ARTISTS